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June 1997
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Dear Readers,

Our June issue brings you the second part of Iris Bishop's collection of 24-stitch motif designs for "Sports and Pastimes" with the free colour booklet on the cover. (Part 1 was included with our February/March issue.) Inside the magazine are all the charts for Part 2 of the collection but, if you can use designs on disk, Iris can provide one for the whole set – parts one and two – you'll find the information about it in the booklet.

Also special this month are the money-saving prices at which you can order Ann Kite tuition videos. The videos themselves are very special indeed which is why Ann has won awards and accolades for them in the face of stiff competition and beyond the machine knitting world. For most people there just is no better way to learn knitting and its ever-trickier techniques than with an excellent video which is always to hand when needed for reference. Ann regrets her prices are about to rise, so don't miss this opportunity to start or complete your video library during her summer offer. (See page 15 for details.)

Another highlight of summer is Alice Wilmshurst's 9th Knitting Machine Exhibition at Chepstow. This show which is so popular with knitters (because it's devoted just to machine knitting?) seems to have a longer-than-ever list of exhibitors this year. There's more about it on page 62 and make a note that it's Christmas stockings which will be in hot competition this time! After all the rivalry over the best ones, they'll be sold – all proceeds and left-over stockings going to charity for children.

Our patterns this month favour rosy pink for summer, but Lady Tabitha Cat prefers lilac and Ollie the octopus is a multi-coloured "fat friend" for the small wearer of his sweater. What's in a shade? Choose whichever you prefer and on with the knitting!

Sheila

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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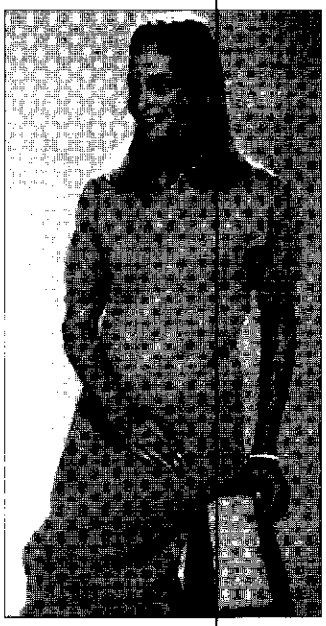

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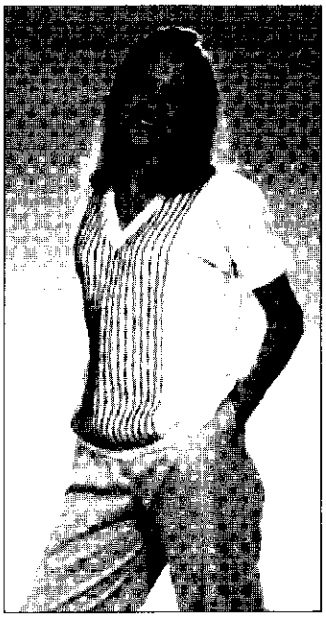
Standard gauge



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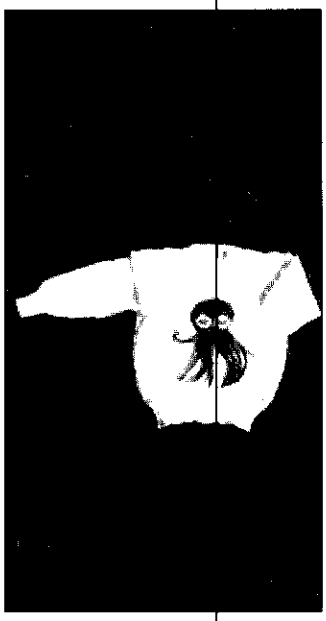

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Special summer offer

CAURA JEWELLERY

FREE glossy catalogue

Some of the jewellery in our photographs is from the Caura catalogue which offers a wide range for gifts or personal shopping. Etruscan, Victorian, Art Deco, these are just three of the style groups designed by Van Peterson and there are smart and simple leather bags too and even accessories for men. For a free copy of this glossy catalogue, or details about becoming a distributor, call Susie Monk on 0181-868 5546.

Reference

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Debbie Kendall
Ann Kite
Joan Lafferty
Jo Newton
Wendy Phillips

PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 9: Jeans, LITTLEWOODS. Necklace, CAURA. Earrings, DEBENHAMS.
Page 13: Jewellery, HOUSE OF FRASER.
Page 25: Trousers, FREEMANS. Jewellery, ADRIEN MANN.
Page 29: Jeans, FREEMANS. Jewellery, AGATHA.
Page 33: Trousers, LITTLEWOODS. Watch and jewellery, HOUSE OF FRASER.
Page 45: Necklace, CAURA. Earrings, DEBENHAMS.
Page 57: Skirt, EMPIRE. Body, LITTLEWOODS. Earrings, ADRIEN MANN.

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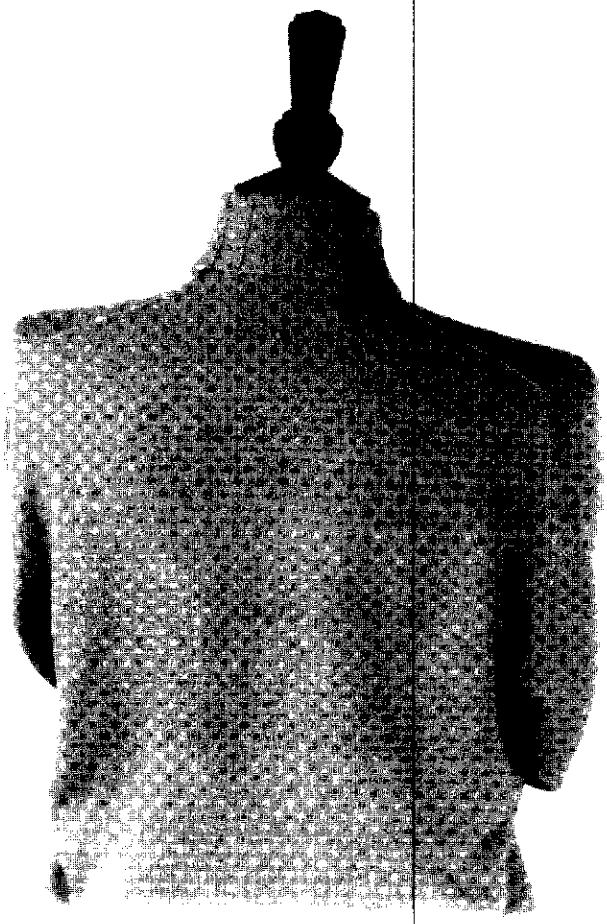
Newsline

Machine knitters are always interested in the latest developments so don't forget to let us know when you have a new product for our readers. The address and fax number are on page 5.

edited by John Blakeman



SUMMER SHOW

Anne Kent is busy preparing for this year's **Machine Knitting Summer Show** which she has organised with colleague Pauline Murphy. The date is Saturday, 19th July and the venue is the usual one, John Ruskin College, Selsdon, South Croydon.

There'll be an exhibition, fashion shows, talks and demonstrations and, although you can buy a ticket (price £4.00) on the day, it is necessary to book in advance for some of the lectures and free talks, since numbers will be limited.

The lectures last one hour and cost £2.00 each. This year they will be given by:- Kate Arklay, Ann Brown, Angie Gibbons, Anne Kent, Nina Miklin and Jenny Rose.

There is no charge for the talks given by Maggie Andrews, Irene Krieger and Terry Cotton of Woolley Soft Ware, nor for the slide presentation by Bonnie's Wools but places must be booked in advance due to limited space. The fashion show (put on twice) is also free and all these free events are scheduled to last three-quarters of an hour each.

Between all the attractions, there will be plenty of time to explore the exhibition of around 30 stands for machines, yarns, books, patterns and magazines. You can book a ploughman's lunch, buy a sandwich, or take your own and picnic on the grass if the weather is kind, so make sure of an enjoyable day out by booking early.

For full details and a booking form, send a sae now to:

P. Murphy
51 West Hill
South Croydon
CR2 0SB

JACQUARD FABRICS

Owners of Japanese machines can feel that their machines are limited when knitting Jacquard. However, **Diane Bennett's** latest book **Double Jacquard Fabrics,** shows the very wide range of different fabrics which can be knitted by owners of Brother, Silver Reed and Knitmaster punchcard and electronic machines. The book contains step-by-step instructions for ten different fabrics and patterns for an easy to knit sweater and jacket, using these fabrics.

For owners of electronic machines, the accompanying disk has the ten designs in the book and some other examples including large designs.

The books are available from your local dealer, price £5.25, or direct from Diane, price £5.50 including postage. Book and disk ordered together are £10.00 post free (please state Brother disk drive or DesignaKnit format).

Diane Bennett
9 Huntley Grove, Nailsea
Bristol BS19 2UQ
Tel: 01275 810067

SHOULDERLINE FINISH

Nina Miklin is holding another one-day workshop in what could be called her "finishing school" for knitters. This time the secrets she will impart are about the fully fashioned shoulder that one finds on all the best classic knitwear, the seam set to the back of the shoulder to give a smooth, better fitting, shoulderline.

The course will be held on Tuesday, 23rd September 1997. It is in Nina's **Hands-on – Big Screen** style and students will be given a pre-knitted swatch to finish, there and then, following the step-by-step instructions on the big screen. Swatches can be taken home as a permanent reminder!

First, Nina will explain and demonstrate on the screen, how the swatch was knitted, since this technique is an essential part of the finishing process.

The workshop runs from 10.00 am to 4.00 pm with breaks at 11.30 am and 1.00 pm for refreshment. The cost is £45.00 and includes all materials.

You may write to Nina, or ring her on 0171-286 1532 if you require further information. To reserve a place, please send the course fee or a deposit of £20.00. (Credit card payments can only be accepted for the full amount.) You will then receive confirmation and a map with directions. The address is:-

Nina A Miklin
PO Box 1720
London W9 1TT

NEW YARN FROM KING COLE

Stonewash DK is the latest quality from King Cole, launched in time for summer knits. It is composed of 70% acrylic and 30% cotton, soft to the touch and in "washed" colours with the denim jeans look. The six shades which will appeal to all age groups and both sexes are – Sahara, Ivory, Black Denim, Blue Denim, Green Denim and Red Denim. The new yarn on 100g balls will retail for around £1.99.

To launch the yarn there are two new hand-knitting leaflets (2607 and 2608) – sweaters for him and cropped tops for her – but any standard DK pattern in the King Cole range can be used.

Also new, are some children's designs for the best-selling yarns, Smarty DK and Discovery Aran.

Smarty DK is an acrylic yarn flecked with little dots in a range of multi-colours, ideal for children's knitwear. The four new pattern leaflets (2593 to 2596) all cater for sizes 41 to 66 cm (16 to 26 in) and feature sweaters and jackets patterned with cables, lacy edgings and contrast trims.

Discovery Aran has been very successful since its launch in the autumn of 1996 and is already a best-seller. King Cole have produced four pattern leaflets for children (2603 to 2606) all of which cater for sizes 51 to 76 cm (20 to 30 in). The styles are typically "Aran" but this lighter-weight yarn with the denim look in acrylic and wool, is particularly good for children.

King Cole yarns and leaflets are widely stocked but if you have any difficulty, a mail order service is also available from:-

St John's Wools
PO Box 66
Limefield Mills
Wood Street
Bingley BD16 2BH
Tel: 01274 510566.

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CHENILLE WITH SILK 1

Designed by *June Walker*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS
Celandine Florence. (Yarn Guide No.11.)
1 x 500 g cone in Shade 2 (MC).
Celandine Lucy. (Yarn Guide No.8.)
1 x 50 g ball in Shade 6 (C).

GARMENT WEIGHT
Finished garment in second size weighs 305 g.

The fibre content of Florence is 100% Viscose Chenille, Lucy is 52% Silk, 48% Viscose. For further information about these yarns, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Telephone 01943 604440.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 94 [98, 102, 110] cm, 37 [39, 40½, 43½] in.
Length to shoulder 63 [67, 68, 69] cm, 25 [26½, 27, 27½] in.
Sleeve seam 40 [40, 40.5, 40.5] cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
26 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
26 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle bands using MT+1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

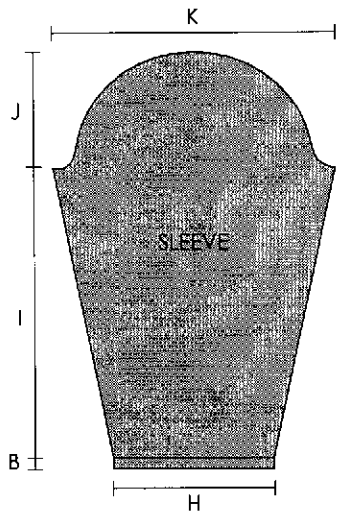
KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.

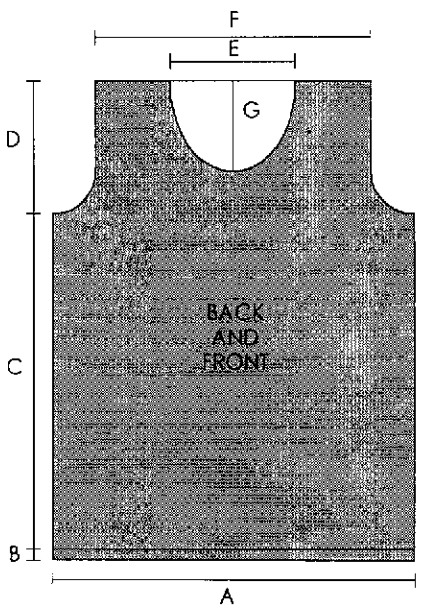
FAIR ISLE & STOCKING STITCH STRIPE PATTERN
Insert card and lock on first row. * Using MT, K 22 rows MC. Using MT+1, K 2 rows C. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 14 rows. Lock card on first row. Cont in st st. K 2 rows C *. These 40 rows from * to * form patt.

FAIR ISLE PATTERN
Insert card and lock on first row. Using MT+1, K 2 rows C. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 14 rows. Remove card. Cont in st st. K 2 rows C. These 18 rows form patt.

Diagrams

A = 48 [50, 51.5, 55.5] cm
B = 1.5 cm
C = 44 cm
D = 17.5 [21.5, 22.5, 23.5] cm
E = 16.5 [17, 17, 17.5] cm
F = 36.5 [37.5, 38, 38.5] cm
G = 12 cm
H = 21.5 [22, 22, 23] cm
I = 38.5 [38.5, 39, 39] cm
J = 15 [18, 19, 20] cm
K = 37.5 [40, 42, 43.5] cm





BACK
LOWER EDGING
With carriage at right, push Ns 58 to 62 [61 to 65, 63 to 67, 68 to 72] inclusive at left of centre 0 to UWP. 5 Ns. Set carriage to hold. Using MC, cast on by hand. Using MT–1, K 6 rows. * Push Ns to HP. Push next 5 Ns at right to UWP. Cast on by hand and K 6 rows. Pick up the loop that is formed between the blocks of sts and place it on to the left N of the 5 sts just knitted *. Cont casting on in blocks of 5 sts from * to * until you have 125 [130, 135, 145] sts. Set carriage to knit back to WP. Set RC at 000. Cont in Fair Isle and stocking stitch stripe patt. K 176 rows.

SHAPE ARMHOLES
Set RC at 000. Cast off 9 [10, 11, 12] sts at beg of next 2 rows. Using a 2 prong transfer tool, dec 1 st at each end on next and every foll alt row until 95 [98, 99, 101] sts rem **. K 57 [73, 75, 73] rows. RC shows 70 [86, 90, 94]. Using a length of MC, cast off centre 43 [44, 45, 45] sts. Push 26 [27, 27, 28] Ns at left to HP. Using WY, K a few rows over rem sts in st st and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release.

FRONT
Work as for Back to **. K 9 [25, 27, 25] rows. RC shows 22 [38, 42, 46].

SHAPE NECK
Note position in patt. Using a length of MC, cast off centre 11 [12, 13, 13] sts. Using nylon cord, K 42 [43, 43, 44] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 26 [27, 27, 28] sts rem. K 24 rows. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Keeping patt correct, finish to correspond with first side, reversing shaping.

SLEEVES
Push 56 [58, 58, 60] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and MC, K 1 row. Using MT–1, K 14 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 7th [6th, 5th, 5th] row until there are 60 [62, 64, 66] sts.

K 1 [3, 0, 0] rows. RC shows 15. Cont to inc on every 7th [6th, 5th, 5th] row from previous inc and **at the same time** cont in Fair Isle patt and K 18 rows. RC shows 33. Cont in st st and MC. Using MT, cont to inc on every 7th [6th, 5th, 5th] row from previous inc until there are 82 [86, 72, 86] sts, then on every foll 7th [7th, 6th, 6th] row until there are 98 [104, 110, 114] sts. K 7 rows. RC shows 154 [154, 156, 156]. Adjust length at this stage, if required.

SHAPE TOP

Set RC at 000. Cast off 9 [10, 11, 12] sts at beg of next 2 rows. Using a 2 prong transfer tool, dec 1 st at each end on every 2nd [3rd, 3rd, 3rd] row until 32 [70, 72, 68] sts rem.

2ND, 3RD AND 4TH SIZES

Using a 2 prong transfer tool, dec 1 st at each end on every foll alt row until [30, 32, 32] sts rem.

ALL SIZES

Using a 2 prong transfer tool, dec 1 st at each end on every row until 20 [20, 20, 22] sts rem. Cast off 4 [4, 4, 5] sts at beg of next 4 rows. Cast off rem 4 [4, 4, 2] sts.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

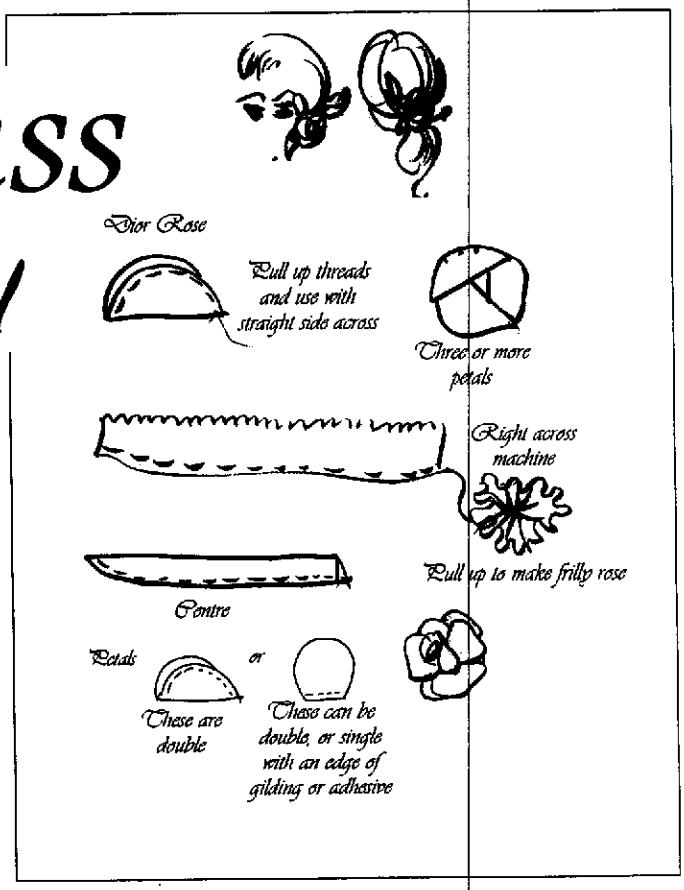
11 ►

Masterclass

ROSES ALL THE WAY

This is unashamedly nostalgic. I've always loved roses and now they are in fashion again, just when they are about to bloom in our gardens and parks.

Mary Dowse

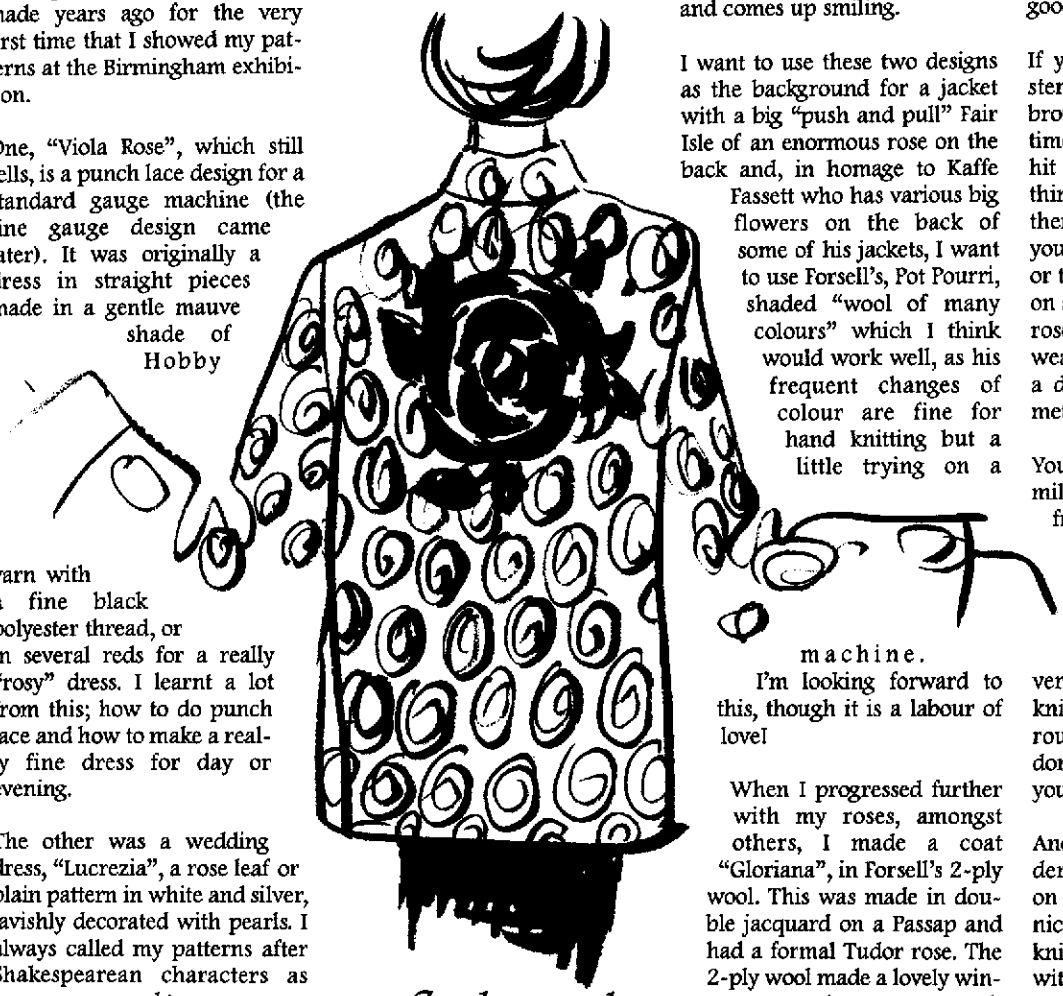


I've been going through a store of old designs and clearing them up and I have found lots of roses which I've been designing since I first started machine knitting. I found two which I made years ago for the very first time that I showed my patterns at the Birmingham exhibition.

One, "Viola Rose", which still sells, is a punch lace design for a standard gauge machine (the fine gauge design came later). It was originally a dress in straight pieces made in a gentle mauve shade of Hobby yarn with a fine black polyester thread, or in several reds for a really "rosy" dress. I learnt a lot from this; how to do punch lace and how to make a really fine dress for day or evening.

The other was a wedding dress, "Lucrezia", a rose leaf or plain pattern in white and silver, lavishly decorated with pearls. I always called my patterns after Shakespearean characters as you are supposed to wear a rose on his birthday, St. Georges's Day (April 23rd – and my garden often has a little rose out then!).

Both these rose patterns have been extremely popular and I still use them for sweaters and all kinds of knits in wool and Hobby knop. Hobby makes a lovely light garment for summer; it washes well by machine and comes up smiling.



Jacket with big and small rose

I want to use these two designs as the background for a jacket with a big "push and pull" Fair Isle of an enormous rose on the back and, in homage to Kaffe Fassett who has various big flowers on the back of some of his jackets, I want to use Forsell's, Pot Pourri, shaded "wool of many colours" which I think would work well, as his frequent changes of colour are fine for hand knitting but a little trying on a machine.

I'm looking forward to this, though it is a labour of love!

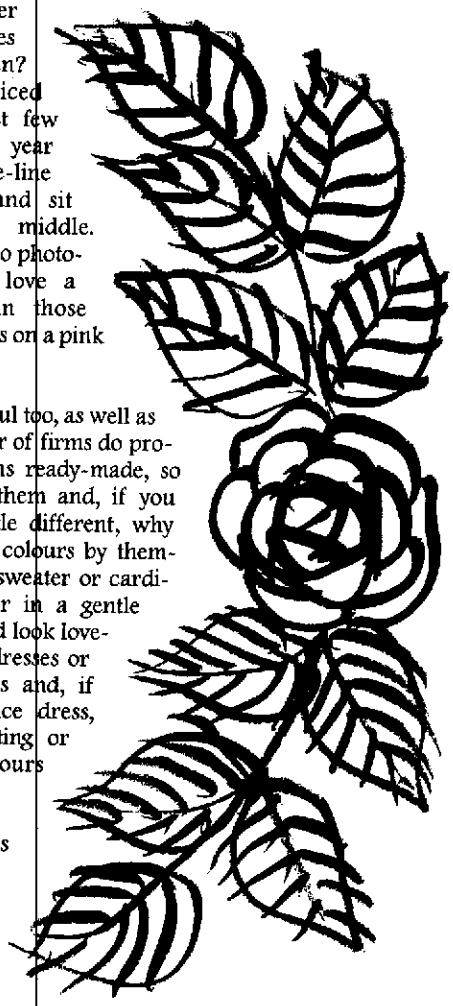
When I progressed further with my roses, amongst others, I made a coat "Gloriana", in Forsell's 2-ply wool. This was made in double jacquard on a Passap and had a formal Tudor rose. The 2-ply wool made a lovely winter coat, quite warm enough to be worn on a winter holiday in my favourite Venice where I felt happy, surrounded by all the minks and foxes worn by almost everyone else, knowing that it looked just as good!

If you don't want to knit roses, stencil them. Iris Bishop has brought out a new stencil just in time for all the roses that have hit the catwalks this season, or think of other ways of using them. Wear a rose tucked into your hair, try a hat made of one or two roses, or pile lots of roses on a big hat for a wedding. Pin a rose on the lapel of your suit, wear a garland round the top of a dress, or catch up an asymmetric dress with a rose.

You can buy your roses from a millinery shop, a big store, or from a florist. There's such a choice – big or small, little bunches, a great big hybrid tea, or a formal "Dior" rose (you can make this one). You can also make a very simple rose from a strip of knitting – or ribbon – twisted round to make a frilly one. I've done some diagrams to show you how.

Another possibility is to embroider a rose in running stitch on a favourite sweater (this is nice and quick). You could also knit a rose patterned cushion with a sachet of rose pot pourri tucked into it, or make hangers – well-padded for your knitting – and slip some inside them to make your clothes smell of roses too.

Finally, do you ever have scarab beetles in your garden? We've only noticed them in the last few years and every year they make a bee-line for the roses and sit perched in the middle. They're not easy to photograph, but I'd love a beaded beetle in those lovely blue/greens on a pink rose.



Leaves are beautiful too, as well as flowers. A number of firms do produce rose patterns ready-made, so do look out for them and, if you want to be a little different, why not use just rose colours by themselves? A simple sweater or cardigan using mohair in a gentle rose colour, would look lovely with summer dresses or a shirt and pants and, if you want a dance dress, lots of fine knitting or net in rose colours would be lovely.

You can use roses for almost everything – from day wear to evening wear, to cushions!

◄ 9 **JOIN RIGHT SHOULDER**

Push 26 [27, 27, 28] Ns to WP. With K side of right front shoulder facing, replace sts on to Ns. Push Ns to UWP with sts behind the latches. With P side of right back shoulder facing, replace sts into the needle hooks. Push Ns back to WP so that one set of sts knits through the other. Unravel WY. Cast off.

NECKBAND

Push 122 [124, 126, 126] Ns to WP. With P side facing, pick up 43 [44, 45, 45] sts across back neck, 34 sts down right side of front neck, 11 [12, 13, 13] sts across front neck and 34 sts up left side of front neck and place on to Ns. Push Ns to HP. Set carriage to knit back to WP. Close all latches. Using MT and MC, K 5 rows. Using MT–1, K 6 rows. Using MT, K 4 rows. Pick up neck edge as before and place on to Ns. K 1 row. Cast off.

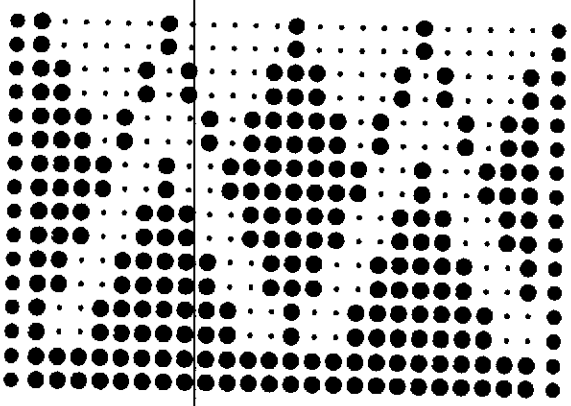
JOIN LEFT SHOULDER

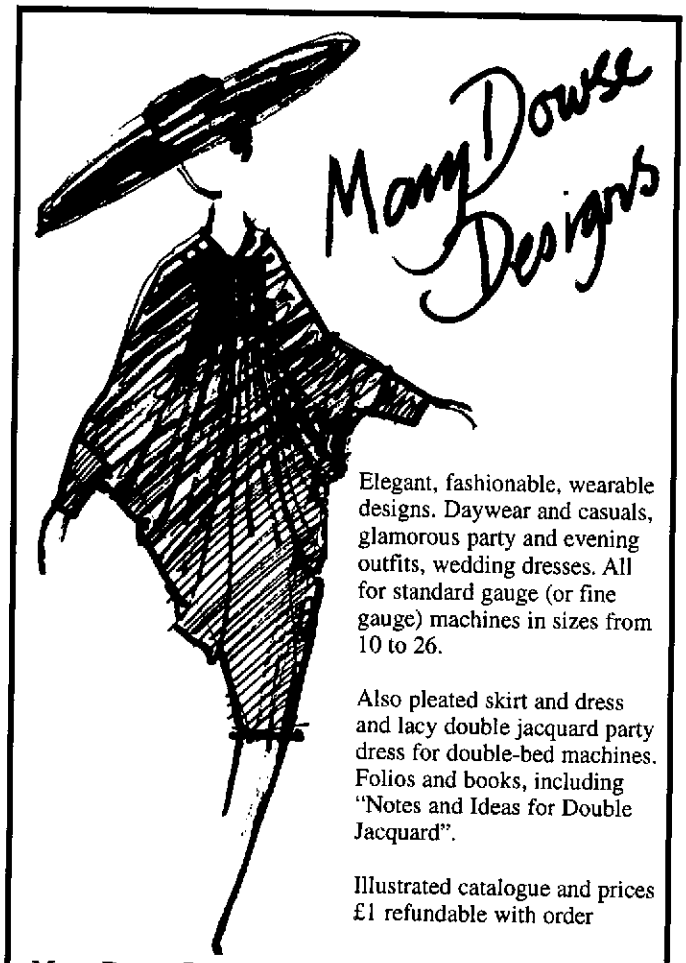
Work as for right shoulder reading left for right.

MAKING UP

Using C, set in sleeves. Join side, sleeve and neckband seams. Steam the neckband and all seams on wrong side.

Punchcard chart





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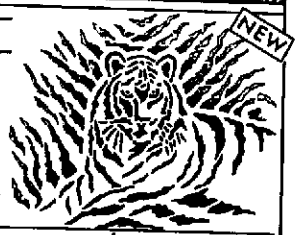

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COTTON SUIT 2

Designed by Kathy Haynes of Beka Knits

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Brittany Cotton 2-ply used double. (Yarn Guide No.10.)
2 x 450 g cones in Cyclamen (MY).
Elastic to fit waist.

GARMENT WEIGHT
Finished garments in first size weigh 265 g top and 300 g skirt.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 56 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
TOP
To fit bust 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 95 [101, 106, 111, 116] cm, 37½ [40, 42, 44, 46] in.
Length to shoulder 57.5 cm, 23 in.
Sleeve seam 16.5 [16.5, 17.5, 17.5, 18.5] cm, 6½ [6½, 7, 7, 7½] in.
SKIRT
To fit hips 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in.
Actual size 104 [109, 114, 119, 123] cm, 41 [43, 45, 47, 48½] in.
Length to waistband 71.5 cm, 28½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
32 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

KNITTING NOTES
a) We used the knit side of the knitting as the right side of the garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) Use 2 ends together throughout.

CHAIN STITCH CAST-ON
Using MT–1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. * Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at left of first needle, bring latch tool up between first and second needles at left and hook yarn over first needle. Pull through loop. Repeat across the row. Place loop from latch tool on to last needle *.

TOP

BACK

With carriage at right and using MT–7/MT–7 and MY, cast on 154 [164, 172, 180, 188] sts at centre of machine in 1x1 rib. * K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Using MT–4/MT–3, K 20 rows. Transfer sts for st st *. Set RC at 000 **. Using MT, K 118 [114, 112, 108, 108] rows.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 130 [140, 148, 156, 164] sts. K 82 [86, 88, 92, 92] rows. RC shows 202.

SHAPE NECK AND SHOULDERS

Set carriage to hold. Push 71 [77, 81, 85, 90] Ns at left to HP and cont on rem sts for first side. Cast off 8 [8, 9, 9, 10] sts at beg of next row, K 1 row. Push 6 [7, 7, 7, 8] Ns at neck edge to HP and cast off 8 [8, 9, 9, 10] sts at beg of next row, K 1 row. Push 6 [7, 7, 8, 8] Ns at neck edge to HP and cast off 8 [8, 9, 10, 10] sts at beg of next row, K 1 row. Push 7 [7, 8, 8, 8] Ns at neck edge to HP and cast off 8 [9, 9, 10, 10] sts at beg of next row, K 1 row. Cast off rem 8 [9, 9, 10, 10] sts. With carriage at left, push 59 [63, 67, 71, 74] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem Ns from HP to UWP. Using WY, K a few rows and then release from machine.

FRONT

Work as for Back to **. Using MT, K 108 [104, 102, 98, 98] rows.

SHAPE NECK

Using nylon cord, K 77 [82, 86, 90, 94] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Using a three prong transfer tool, dec 1 st at neck edge on every 3rd row until 74 [79, 83, 87, 91] sts rem. K 1 row.

SHAPE ARMHOLE

Cast off 12 sts at beg of next row. Cont to dec at neck edge on every 3rd row from previous dec until 59 [56, 58, 62, 58] rem, then on every foll 4th row until 40 [42, 45, 48, 50] sts rem.

SHAPE SHOULDER

Cast off 8 [8, 9, 9, 10] sts at beg of next and foll alt row, K 1 row. Cast off 8 [8, 9, 10, 10] sts at beg of next row, K 1 row. Cast off 8 [9, 9, 10, 10] sts at beg of next row, K 1 row. Cast off rem 8 [9, 9, 10, 10] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MT–7/MT–7 and MY, cast on 112 [116, 116, 118, 118] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th [3rd, 3rd, 3rd, 3rd] row until there are 128 [120, 120, 138, 138] sts, then on every foll 5th [4th, 4th, 4th, 4th] row until there are 140 [148, 150, 156, 156] sts. K 3 [2, 2, 2, 6] rows. RC shows 62 [62, 66, 66, 70]. Cast off. Place markers at each edge 16 rows down from cast off edge.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

BACK NECKBAND

With carriage at right and using MT–7/MT–7 and MY, cast on 50 [56, 58, 60, 64] sts at centre of machine in 1x1 rib. * K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Using MT–5/MT–4, K 6 rows. Using MT–4/MT–3, K 7 rows. Transfer sts for st st *. With P side facing, replace sts around back neck on to Ns. Unravel WY. Using MT–1, K 1 row. Cast off behind sinkers.

FRONT NECKBANDS

With carriage at right and using MT–7/MT–7 and MY, cast on 85 [88, 90, 93, 95] sts at centre of machine in 1x1 rib. Work as

for Back Neckband from * to *. With P side facing, pick up sts along one side of front neck and place on to Ns. Using MT–1, K 1 row. Cast off behind sinkers.

MAKING UP

Join shoulder and band seams. Set in sleeves sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Make a mitre at centre front of neckband.

SKIRT

BACK

Push 169 [177, 185, 193, 199] Ns at centre of machine to WP with extra N at right. ** Cast on using Chain Stitch Method (see Knitting Notes). Set carriage to knit back to WP. K 1 row. Take carriage to right without knitting. Working between needlebed and row last knitted, rep from * to * (see Knitting Notes). K 1 row. Take carriage to right without knitting. Working between needlebed and row last knitted, rep from * to * (see Knitting Notes). K 2 rows. Set RC at 000 **. Using MT, K 192 rows. Adjust length at this stage, if required. Using WY, K a few rows and release from machine.

LEFT SIDE BACK

Push 56 [58, 61, 64, 66] Ns to WP. With carriage at right and P side facing, replace 56 [58, 61, 64, 66] sts at right on to Ns. Set RC at 000. Using MT and MY, shape sides by dec 1 st (1 st in) at left edge on every 10th row and **at the same time** dec 1 st (1 st in) at right edge on every 12th row until 43 [45, 48, 51, 53] sts rem. K 4 rows. RC shows 76. Using WY, K a few rows and release from machine.

RIGHT SIDE BACK

Work as for Left Side Back reading left for right and right for left.

CENTRE BACK

Push 57 [61, 63, 65, 67] Ns to WP. With carriage at right and P side facing, replace centre 57 [61, 63, 65, 67] sts on to Ns. Set RC at 000. Using MT and MY, shape sides by dec 1 st (1 st in) at each end on every 10th row until 43 [47, 49, 51, 53] sts rem. K 6 rows. RC shows 76. Using WY, K a few rows and release from machine.

FRONT

Push 168 [176, 184, 192, 200] Ns at centre of machine to WP. Work as for Back from ** to **. Using MT, K 212 rows. Adjust length at this stage, if required. Using WY, K a few rows and then release from machine.

RIGHT SIDE FRONT

Push 28 [30, 31, 33, 34] Ns to WP. With carriage at right and P side facing, replace 28 [30, 31, 33, 34] sts at right on to Ns. * Set RC at 000. Using MT and MY, shape sides by dec 1 st (1 st in) at each end on every 17th row until 22 [24, 25, 27, 28] sts rem. K 5 rows. RC shows 56. Using WY, K a few rows and release from machine *.

RIGHT INNER PANEL

Push 28 [30, 31, 33, 34] Ns to WP. With carriage at right and P side facing, replace next 28 [30, 31, 33, 34] sts at right on to Ns. Work as for Right Side Front from * to *.

LEFT SIDE FRONT

Work as for Right Side Front reading left for right.

LEFT INNER PANEL

Push 28 [30, 31, 33, 34] Ns to WP. With carriage at left and P side facing, replace next 28 [30, 31, 33, 34] sts at left on to Ns. Work as for Right Side Front from * to *.

CENTRE FRONT

Push 56 [56, 60, 60, 64] Ns to WP. With carriage at right and P side facing, replace centre 56 [56, 60, 60, 64] sts on to Ns. Set RC at 000. Using MT and MY, shape sides by dec 1 st (1 st in) at each end on every 17th row until 50 [50, 54, 54, 58] sts rem. K 5 rows. RC shows 56. Using WY, K a few rows and release from machine.

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PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

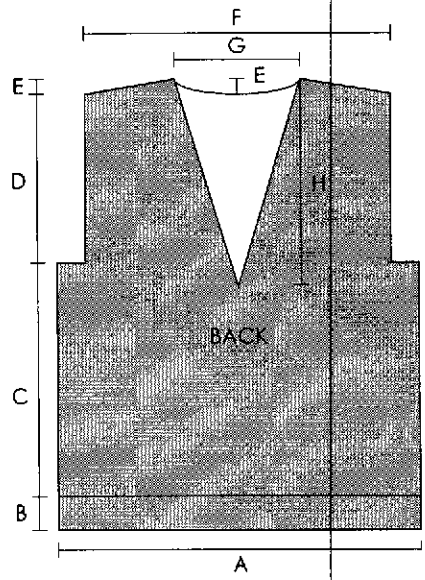
BACK WAISTBAND
Join back darts. Push 129 [137, 145, 153, 159] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT–1 and MY, K 10 rows. Using MT+3, K 1 row. Using MT–1, K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. With P side of Back facing, replace sts on to Ns. Unravel WY. K 1 row and then cast off behind sinkers *.

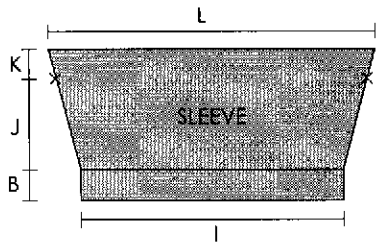
FRONT WAISTBAND
Join front darts. Push 138 [146, 154, 162, 170] Ns to WP. Work as for Back Waistband from * to * reading Front for Back.

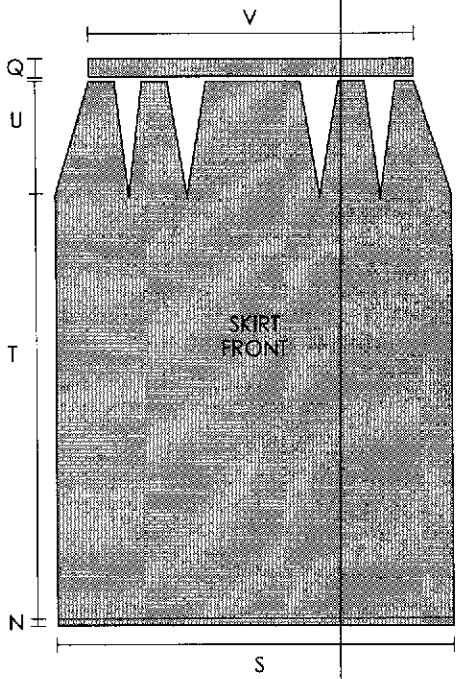
MAKING UP
Join side seams and one waistband seam. Insert elastic and join ends. Close opening.

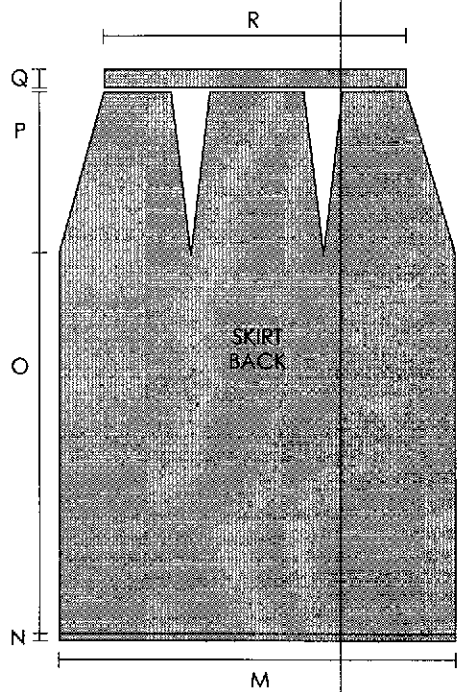
Diagrams

A = 48 [51, 53.5, 56, 58.5] cm
B = 4.5 cm
C = 31 [30, 29.5, 28.5, 28.5] cm
D = 22 [23, 23.5, 24.5, 24.5] cm
E = 2 cm
F = 40.5 [43.5, 46, 48.5, 51] cm
G = 15.5 [17.5, 18, 18.5, 20] cm
H = 27 [28, 28.5, 29.5, 29.5] cm
I = 35 [36, 36, 36.5, 36.5] cm
J = 12 [12, 13, 13, 14] cm
K = 4 cm
L = 43.5 [46, 46.5, 48.5, 48.5] cm
M = 52.5 [55, 57.5, 60, 62] cm
N = 1 cm
O = 50.5 cm
P = 20 cm
Q = 2.5 cm
R = 40 [42.5, 45, 47.5, 49.5] cm
S = 52.5 [55, 57.5, 60, 62.5] cm
T = 55.5 cm
U = 15 cm
V = 43 [45.5, 48, 50.5, 53] cm









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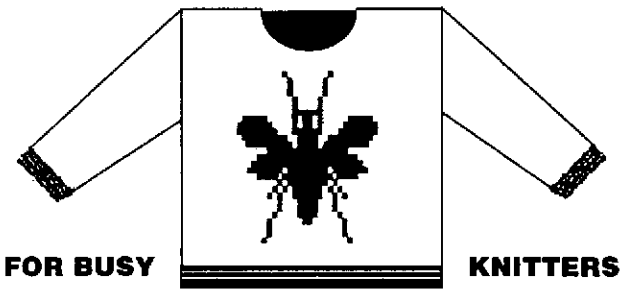

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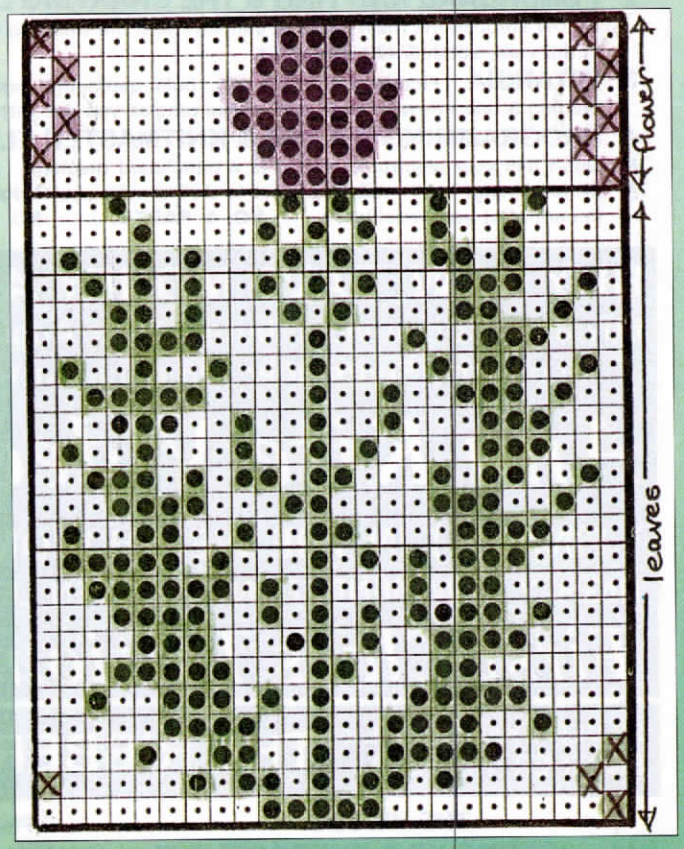
Picture Knitting

THISTLE

This national emblem of Scotland is one of the designs in a book thought to be out of print. Now a few copies have been found and *MKM* readers have a chance to snap one up in this month's special offer.

Wendy Phillips



Several years ago I produced a book of picture knits entitled *"Flowers, Fruit and Vegetables"*. The thistle knitted on the sweater shown here was featured in this book and always proved a firm favourite. The thistle, of course, is a national emblem for Scotland and, with this in mind, I have illustrated in the picture ways in which this and other national emblems might be used on your knitwear. Sadly there is not enough space to give graphs for all of them, so please refer to this month's special offer, if you would like the other patterns.

The thistle with purple flower head and green leaves, can be knitted as a motif or a repeat pattern (as illustrated on sweater). To avoid long floats when knitting the repeat pattern, make sure you include the "float breaking" stitches shown as crosses on the 24 stitch chart. For a single motif, omit these stitches.

This month's special offers

NATIONAL EMBLEMS
24-stitch graphs for the English rose, Welsh dragon and Scottish lion, plus patterns for a hat and instructions for knitting names - **(offer ends 31st July 1997)**

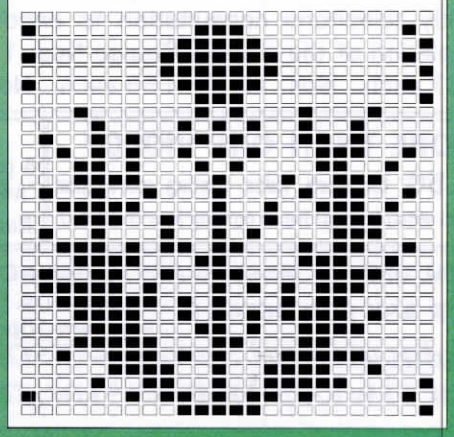
FLOWERS, FRUIT AND VEGETABLES
First published in 1985 and thought to be completely sold out, Wendy recently discovered a small number of books and is offering them to readers of *MKM* until 31st July 1997.

Flowers Fruit and Vegetables contains the thistle and daffodil illustrated plus 35 other designs including foxglove, iris, pansy, poppy, apple, pear, strawberry, tomato, radish, carrot and cauliflower. Illustrated in black and white with 24-stitch punchcard charts, the book costs £2.95.

PLEASE ADD 50p to your order for post and packing (offer UK only). Please send cheque/PO to:-

Wendy Phillips
PO Box 5
Windermere
LA23 3AN

Electronic chart



As only a small number of books remain in stock, please order as soon as you can to avoid disappointment. If sold out prior to receipt of your order, your money will be refunded.

Don't forget - this offer closes 31st July 1997!

◄ 7

FAIR ISLE FABRICS FOR SUITS

Caroline Nelson has designed a collection of Fair Isle stitch patterns that are very reminiscent of tweeds and suiting fabrics. The ten designs have very short floats (no more than two stitches wide). These fabrics are very versatile as both sides can be used as the "right side" and the book contains patterns for four outfits which can be knitted using any of the stitch patterns.

Pattern 1 is a smart, warm jacket using the purl side to create a woven effect. **Pattern 2** is a tunic with a small collar and matching ribbed skirt with a Fair Isle kick pleat. **Pattern 3** is a suit with a hip-length jacket and matching skirt. **Pattern 4** is a waistcoat with matching buttoned wrap-over skirt.

The patterns are in sizes 86-111 cm (34-44 in) and all the garments are knitted in Forsell yarns.

The book is written for standard gauge Japanese machines but a supplement has been produced for Passap/Pfaff owners so that they can adapt the stitch patterns for their machines.

The book costs £5.95 plus 45p for p&p. Disks in FB100 or DesignaKnit 5/6 are also available priced at £3.50 plus 60p for p&p.

In the introduction to her new book **Tuck Stitch Baby Collection, Elaine Cater** tells readers that she has produced it for all those knitters who admired **The Baby Collection for the Garter Carriage,** but could not knit the garments because they did not own a garter carriage.

The new collection is suitable for all Japanese and European machines and comes with appropriate pattern cards and tension settings.

Pattern 1 is for a hooded jacket and bib fronted overalls. **Pattern 2** is a lace and tuck dress with matching tights. **Pattern 3** is a smock-effect set of romper suits with two matching hats and a cardigan. **Pattern 4** is a jazzy mix and match set knitted in navy, red and green. The raglan sweater and romper suit have leggings, hat and socks to match. All the garments are knitted in Forsell's Shamal and the price for this book is £4.50 plus 45p for p&p (no disks available).

Both of these new books are available from:-

Elaine Cater and
Caroline Nelson
Knitwear Designers
29 St Leonards Road
London SW17 7LY
Tel: 0181-286 7598
Fax: 0181-287 2539

CLASSIC LABELS

Cash's – long famous for the name tapes that generations of mothers have sewn into school uniforms – now claim they have small businesses taped! Their latest product is the Classic range of professional woven satin labels designed for smaller concerns since they can be ordered in low minimum quantities.

It is possible to order only 25 labels and there is a choice of 12 different designs on white or black satin, so now you can finish your knitting orders with the final professional touch – a really classy label. Just 25 labels cost £7.00 including p&p, which makes them very affordable and the more you order, the cheaper they get.

For an order form illustrating the 12 designs, write to:-

Classic Labels
J & J Cash Limited
Torrington Avenue
Coventry CV4 9UZ

SUMMER TWO-PIECE

Kate Arklay, the popular designer seen at all the major shows, has a new design **June,** a suntop and edge-to-edge jacket. Both are knitted in tuck stitch trimmed with Fair Isle, using Bonnie's Sable Crêpe, with small amounts of 4-ply for the Fair Isle pattern.

The pattern is suitable for standard gauge machines without a ribber and the sizes range from small through to grand.

If you are interested, this design and others are available from:-

Kate Arklay
Designs
3 The Vinery
Winscombe
North
Somerset
BS25 1AZ

67 ►

Iris Bishop Special

Sports & Pastimes

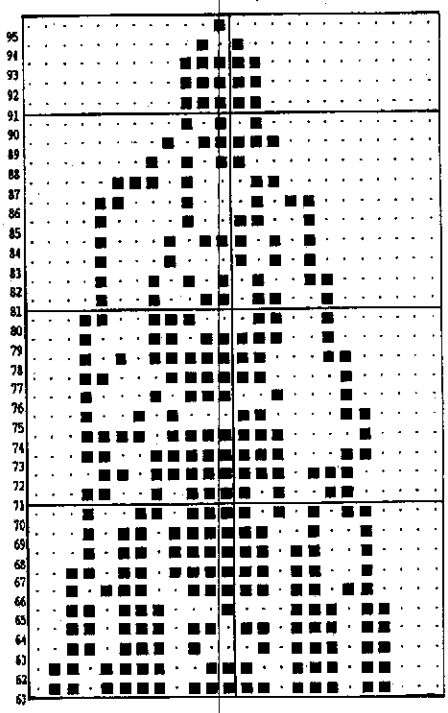
Part 2

24-stitch motifs for punchcard & electronic machines

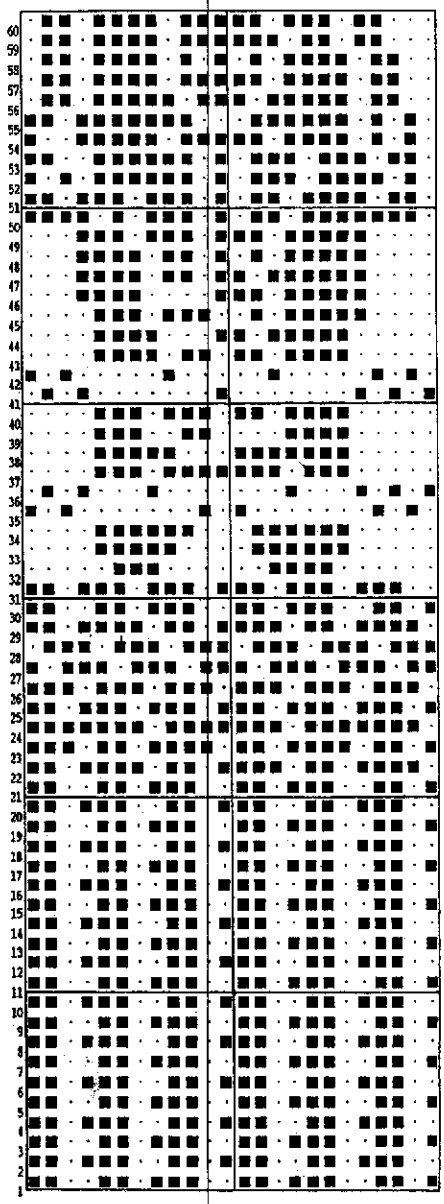
These are the punchcard charts for the motif designs illustrated in the colour booklet given free with this issue.

The reverse (wrong) side side of the designs is shown, so users of electronic machines, having copied the pattern on to a mylar sheet, should check that their machine is set to knit the correct view of the design.

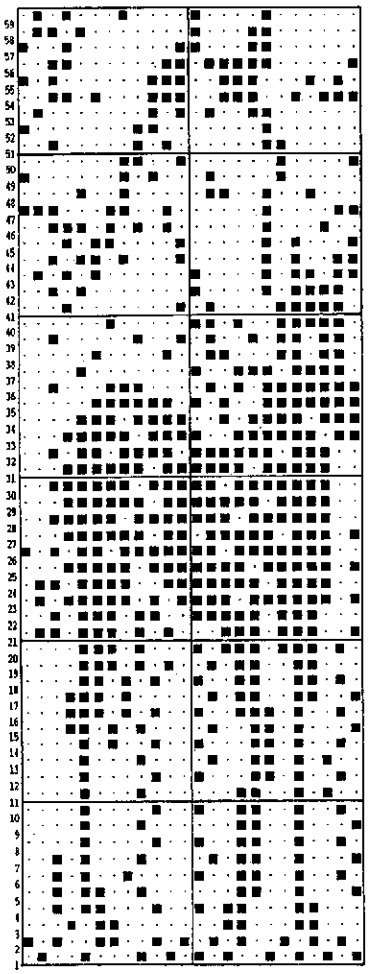
Show Jumper



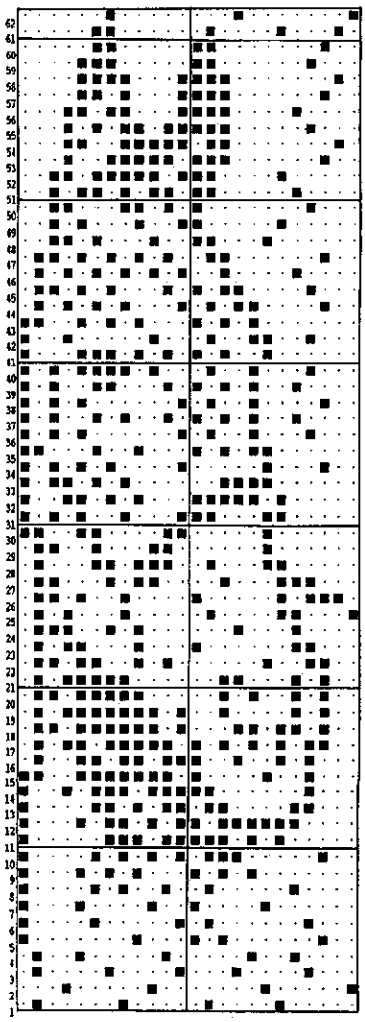
Join so that design is continuous



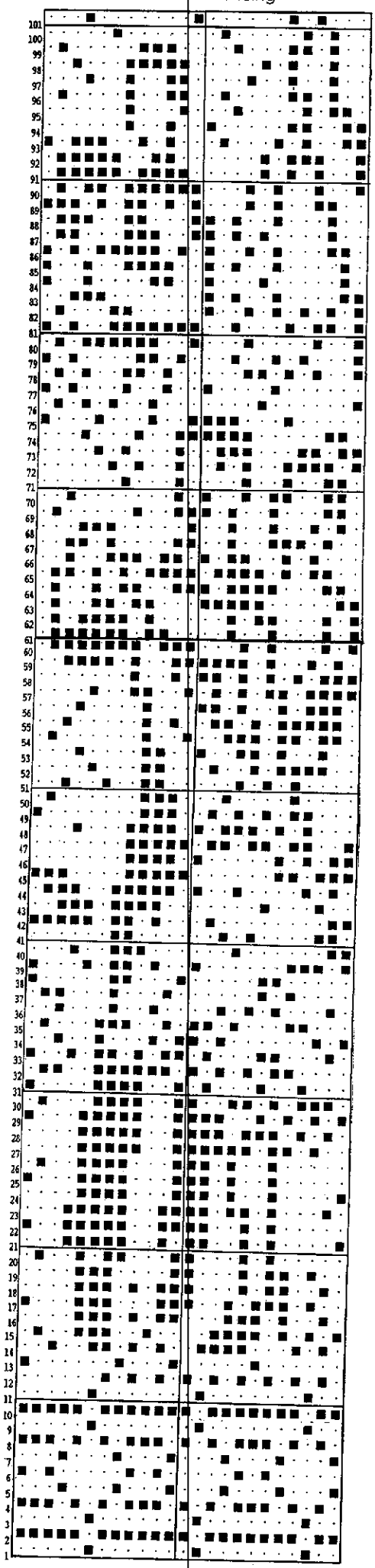
Horse Riding – Foal



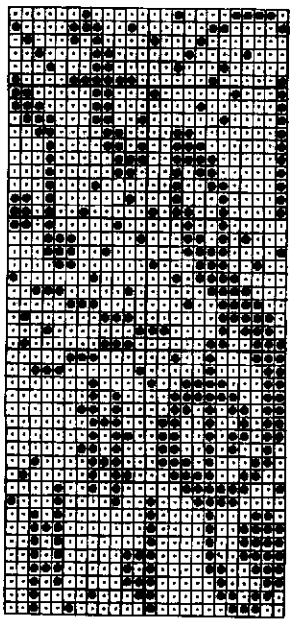
Head



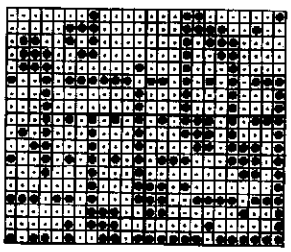
Ballroom Dancing



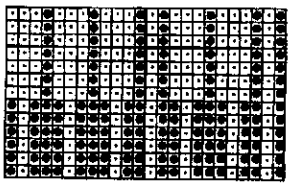
Musical Symbols



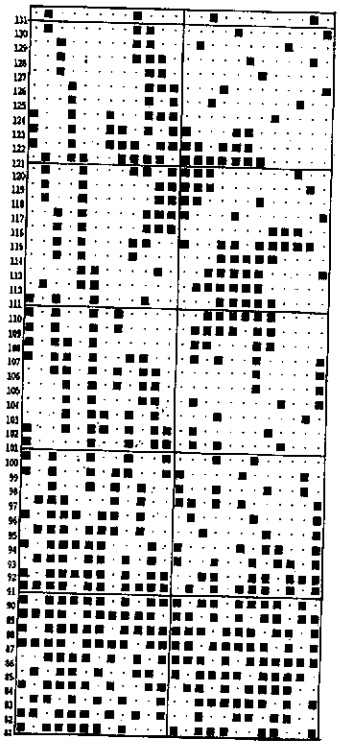
Music Score



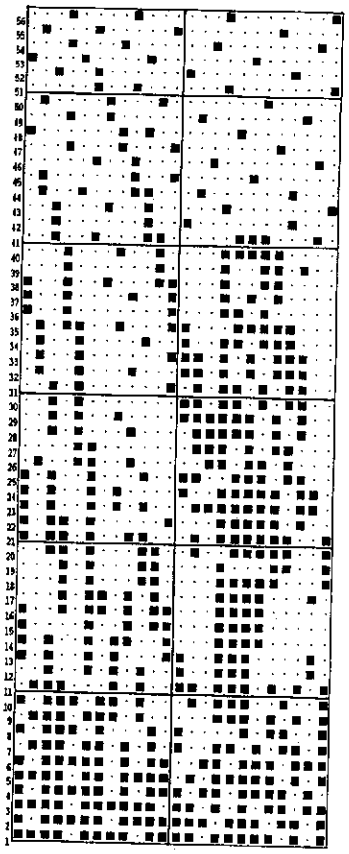
Keyboard



Fishing scene B



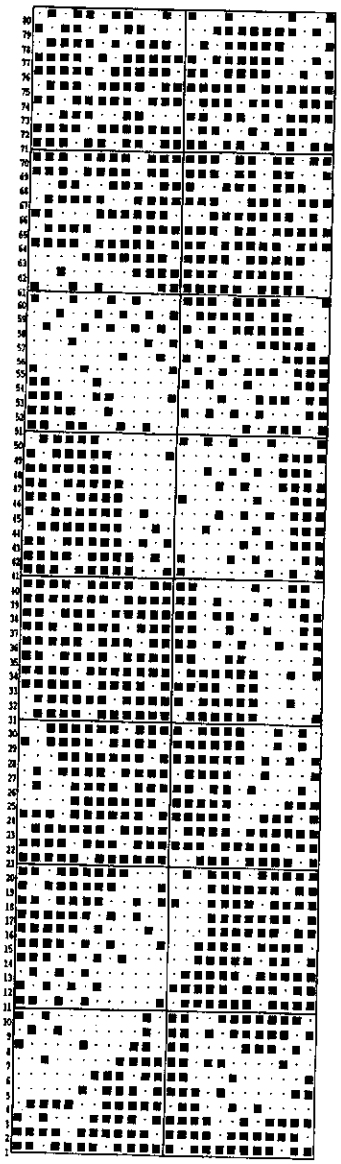
Fisherman



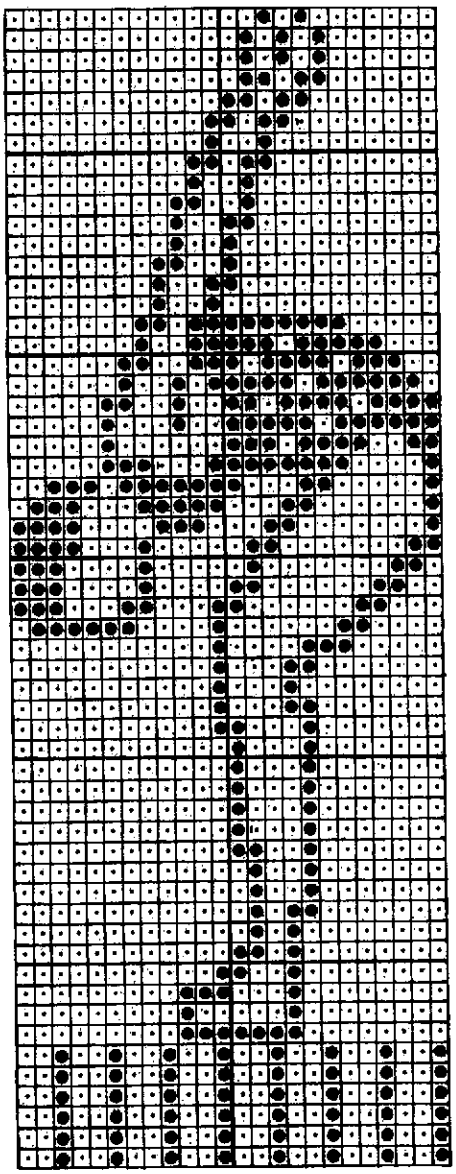
Join so that design is continuous

▼ ▼ ▼

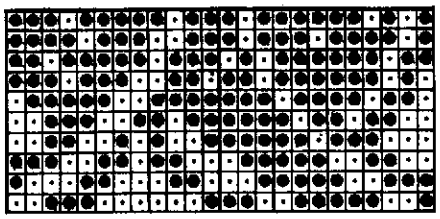
Fishing scene A



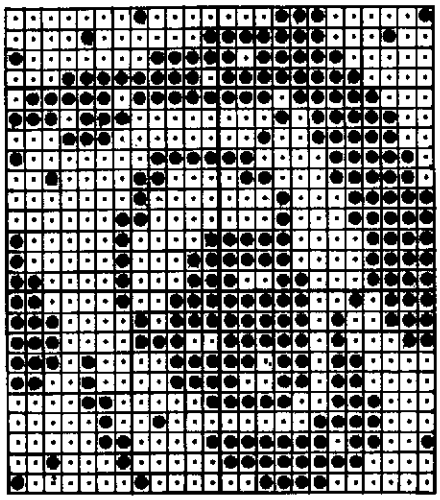
Diver



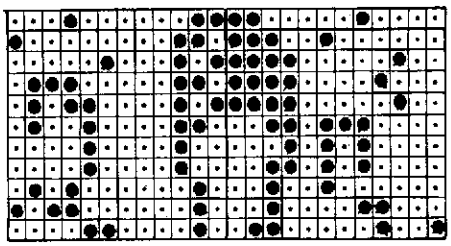
Waves



Swimmer



Runner



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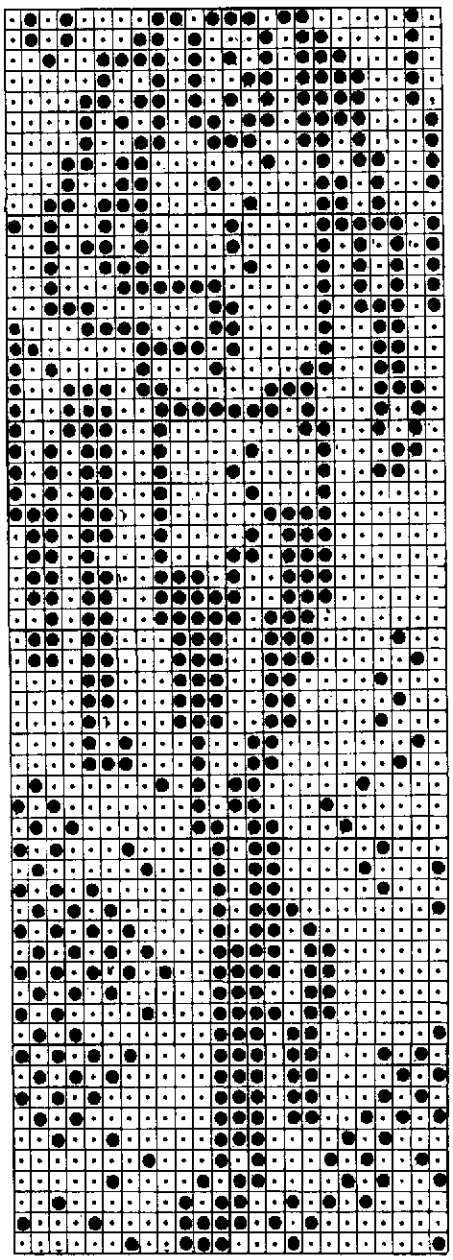
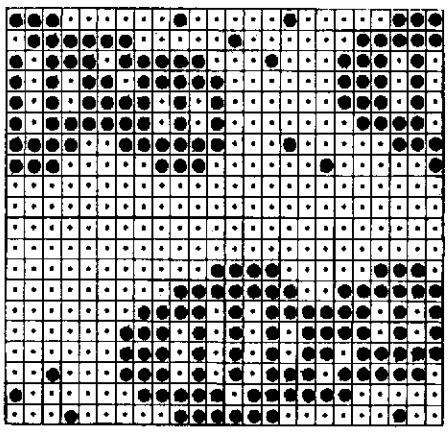
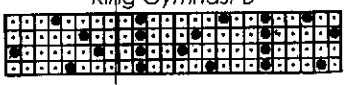


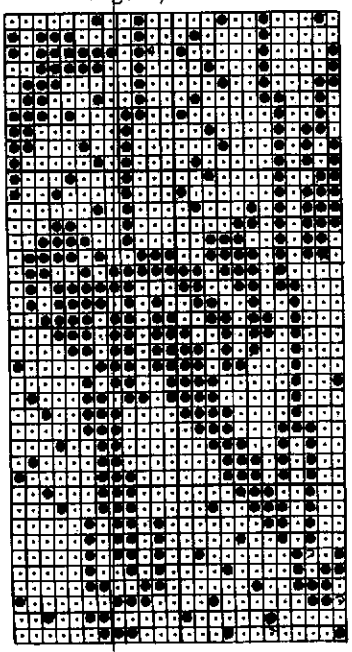
Shoe Print



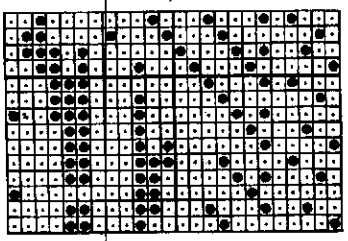
Ring Gymnast B



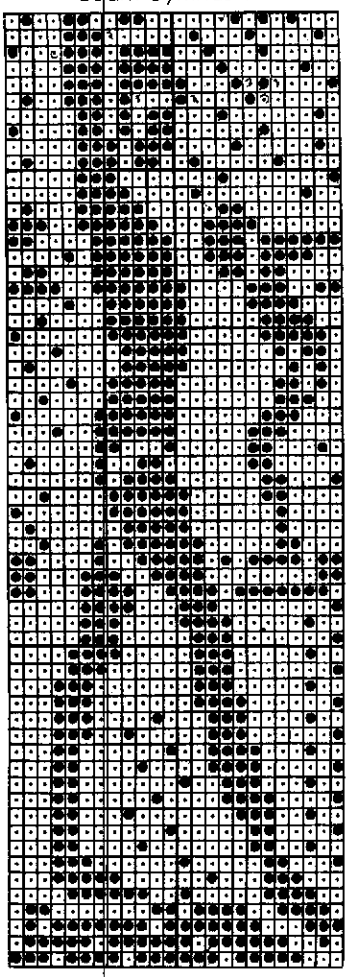
Rings Gymnast A



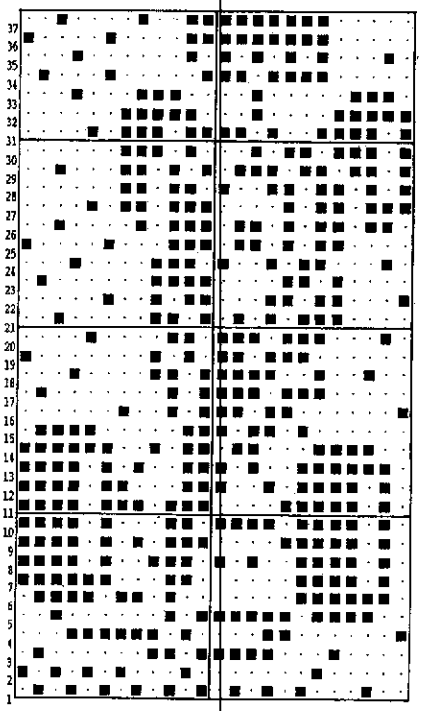
Beam Gymnast B



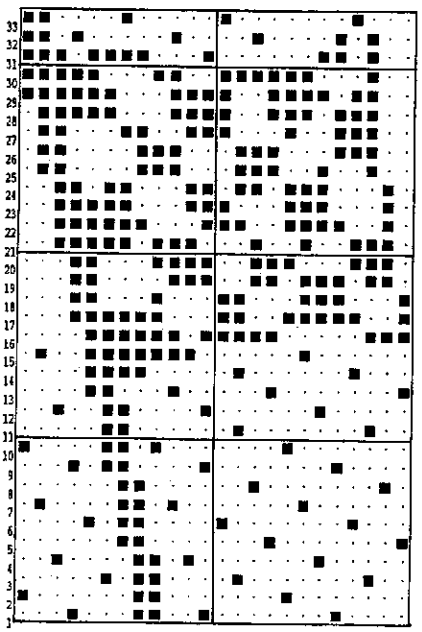
Beam Gymnast A



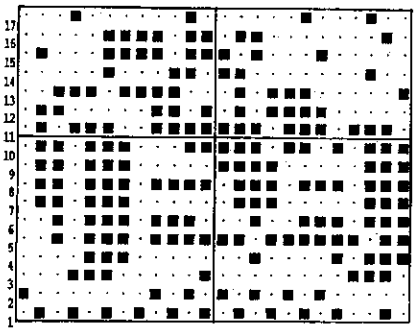
Motor Racing – Car A



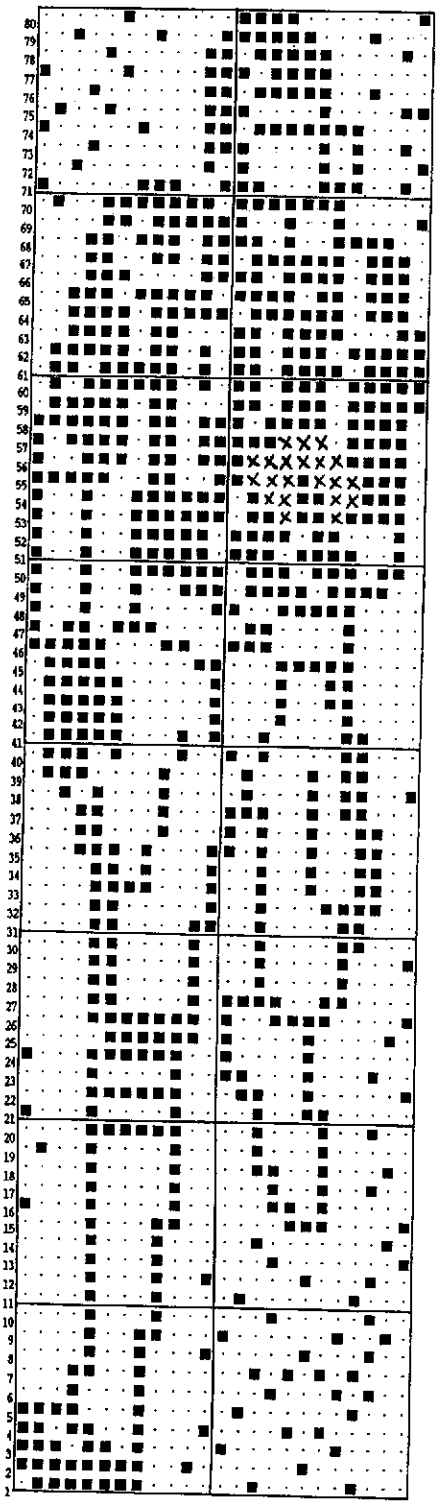
Finishing Flag



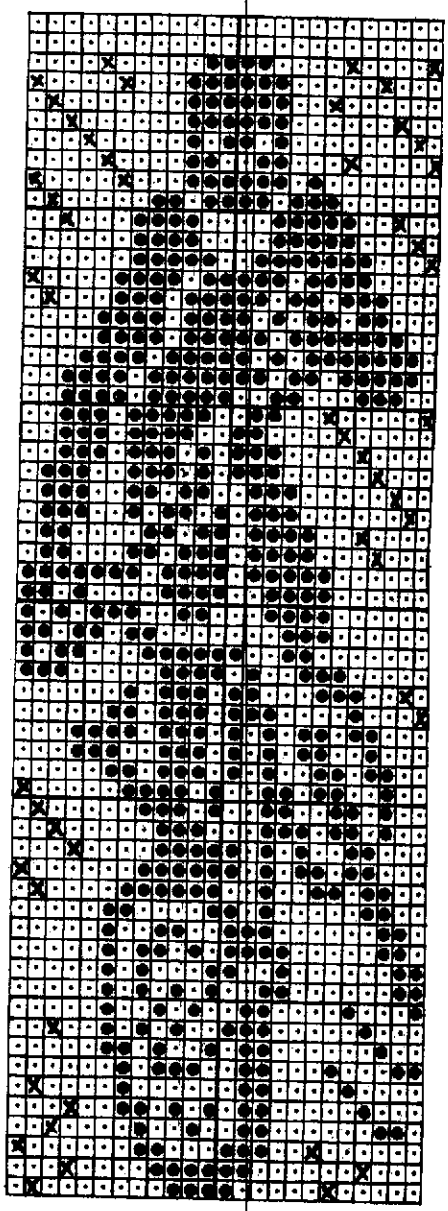
Car B



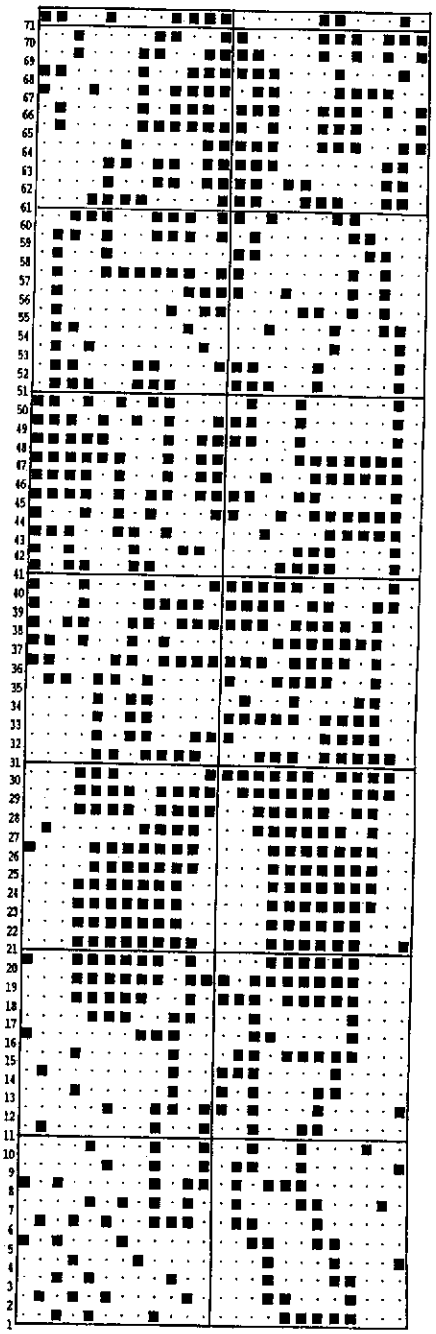
American Footballer



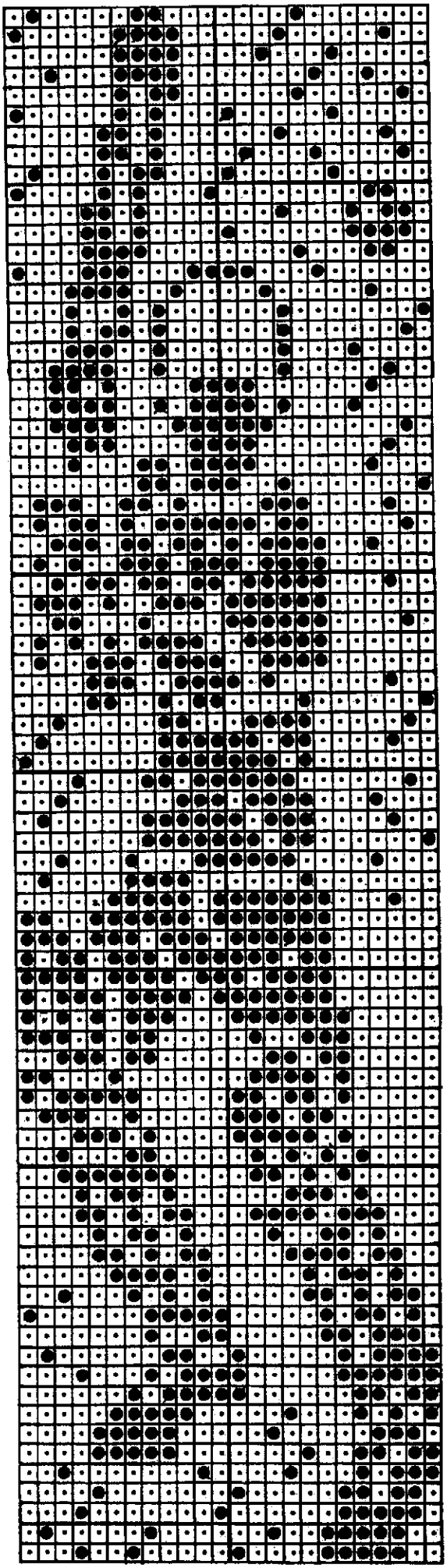
Stunt Cyclist



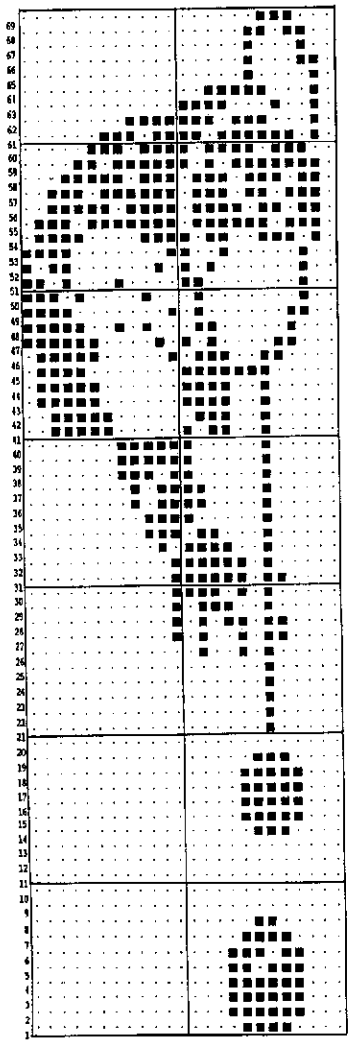
American Footballer



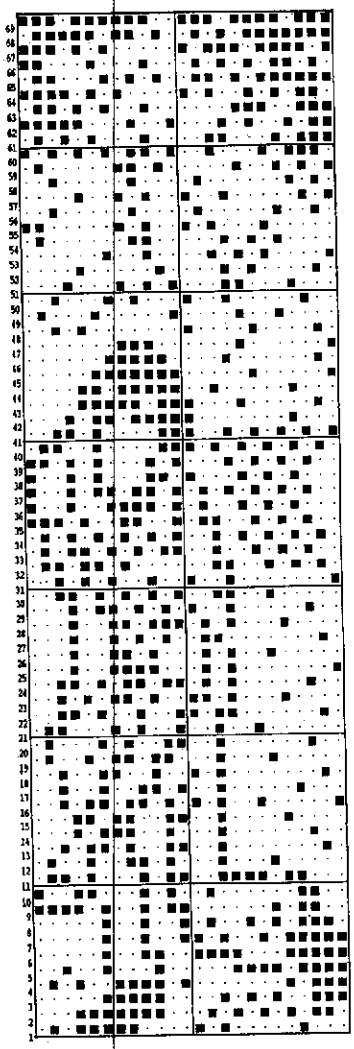
Batsman



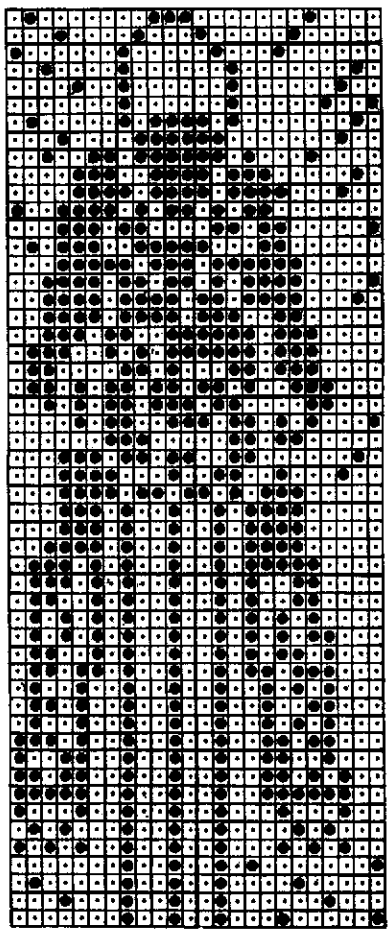
Snooker



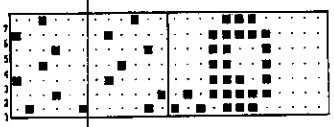
Bowler



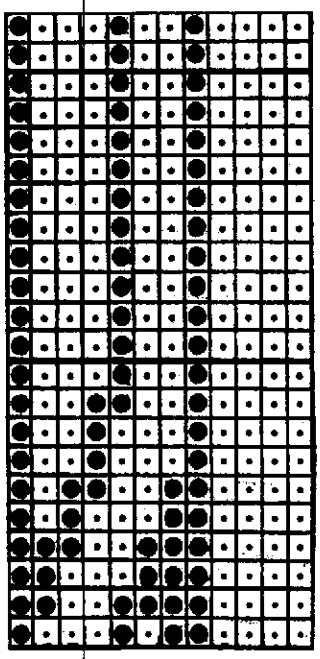
Wicket Keeper



Bowl



Cricket – Fair Isle Cable



Cut & Sew

EASY FASTENINGS

for edge-to-edge garments

Last month's waistcoat was an edge-to-edge style, worn loose. However, sometimes it is pleasing to be able to fasten a garment easily. Here are some simple methods.

Debbie Kendall

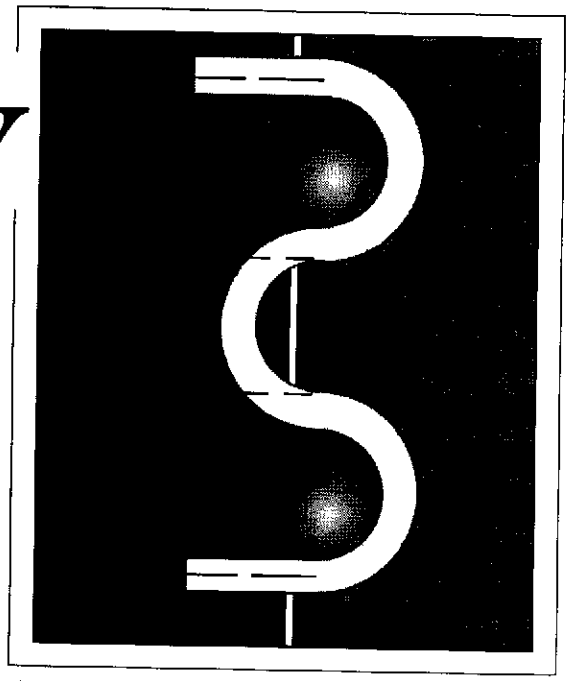


Figure 1

One way of fastening is by the use of buttons and loops. These are great on any garment and the loops can be made with bought cord, or with your own knitted cord.

To knit the cord, cast on by hand over two, three or four needles and knit one row. Set the machine to slip in one direction only. * Knit one row, slip one row; repeat from the * . Knit more than you think you need and when you have attached the cord as follows, undo the excess and cast off by hand.

To attach the cord, first sew the buttons on to the left-hand side of the garment. It is easier if the buttons are fairly close to each other and also are the type which have shanks. Right sides up, place the two fronts next to each other. Pin one end of the cord at the top of the right front, level with the button. Take the cord around the first button and pin in place again on the right front. Take the cord around the second button and pin again. Continue until the cord is around all of the buttons. See figure 1.

Carefully and leaving the pins in place, undo the loops from the buttons. The loops are pinned on the right side of the garment but they need to be finally attached on the wrong side, therefore we need to mark the positions of the loops. Do this accurately on the wrong side of the garment using tailor's chalk or other suitable erasable marker. This should be easy to do as the underside of the pins are visible on the wrong side. Unpin the loops and pin again on the wrong side. Sew neatly in place by hand.

If your knitted cord is a little too stretchy for button loops, you can thread a length of narrow piping cord through a three or four stitch cord. Cut a length of cord, thread into a blunt ended sewing needle and take through the centre of the knitted cord. If you have used a cotton piping cord make sure to pre-shrink it by soaking in boiling water, although it is possible to buy a nylon one that does not shrink.

Another easy way of doing up a garment is by the use of decorative ties sewn to the right side. Lengths of braid, ribbon, narrow leather, cord and so on can be bought and attached. However it is possible to knit lengths using an every needle rib or long stitch.

Here is an example, using Yeoman's Panama yarn. Bring up seven needles on the main bed and six on the ribber. Set HP to H, tension 0/0. Knit the zig-zag row. Set for circular and knit two rows. At tension 4/4, set the main bed to knit every row and the ribber to knit one row, slip one row. Knit approximately 100 rows. Transfer the ribber stitches to the main bed, knit one row and cast off. The neatest way to cast off is with the latch tool, it gives a lovely chain finish.

To cast off with the latch tool – Knit the last row at tension 10. With the latch tool remove the end stitch letting it slip BEHIND the latch. Remove the next stitch and pull it through the stitch already on the latch tool, letting it slip behind the latch. Remove the next stitch and so on. Repeat for the second tie. Place the ties, one on each front, about five centimetres in from the edge and neatly backstitch them down on all three sides. In wear, fasten with a simple knot.

Another option is to buy Norwegian fasteners; these look great and can be purchased from any good haberdashery store. Frog fasteners can also be purchased and used. These are loop and ball fasteners that look very dressy on the right garment.

Open-ended zips also look super, sewn in so that their teeth show. When choosing a zip, if you cannot get one exactly the right size, buy one which is a little shorter rather than longer. Never stretch a knitted edge to fit a zip, instead, ease it in a little, otherwise there will be nasty buckling.

To sew in an open-ended zip, pin the edges of the knitting close to the teeth on both sides of the zip, without letting the fabric cover them. Tack the zipper in place and then undo it. Attach the zipper foot to the sewing machine and set for a medium length straight stitch. Using matching sewing thread, sew close to the teeth from the bottom to the top on one front of the garment. To keep the zipper tape flat, add another line of stitching six millimetres in from the first stitching line, again sewing from the bottom to the top. Sew the other side of the zip to the other front of the garment in exactly the same way. If you are nervous of sewing a zip in by machine, practice with an old zip and a tension swatch. If you are still not happy about machine sewing, you can always hand sew.

TUCKED TOP 3

Designed by Mary Smith

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Yeoman Sport 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Cream (MC).
1 x 500 g cone in Damask (C).

GARMENT WEIGHT
Finished garment in first size weighs 365 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone: 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 95 [101, 106, 112] cm, 37½ [40, 42, 44] in.
Length to shoulder 60.5 [60.5, 62.5, 62.5] cm, 24 [24, 25, 25] in.
Sleeve seam 11.5 cm, 4½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
32 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK
With carriage at right and using MC, cast on 186 [186, 192, 192] sts at centre of machine by hand. Set RC at 000 *. Using MT, K 65 [71, 77, 83] rows. Place marker at left edge. K 78 rows. Place marker at left edge. K 65 [71, 77, 83] rows. RC shows 208 [220, 232, 244]. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT
Work as for Back to *. Using MT, K 56 [62, 68, 74] rows. ** Lock RC. Using C, K 4 rows. Make a hem by placing loops from first row worked in C on to corresponding Ns. Release RC **. Using MC, K 6 rows. Rep from ** to **. Using MC, K 3 rows. RC shows 65 [71, 77, 83] rows.

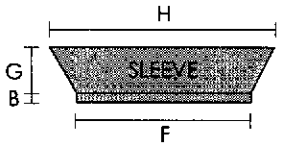
SHAPE NECK
Set carriage to hold. Push 4 Ns at right to HP on next and foll alt row. Rep from ** to **. Using MC, K 1 row. Push 4 Ns at right to HP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 4 Ns at right to HP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 4 Ns at right to HP on next and foll alt row, K 1 row. Push 3 Ns at right to HP on next row. Rep from ** to **. Using MC, K 1 row. Push 3 Ns at right to HP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 3 Ns at right to HP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 3 Ns at right to HP on next and foll 2 alt rows. Rep from ** to **. 70 Ns in HP. RC shows 104 [110, 116, 122]. Push 116 [116, 122, 122] Ns at left to HP. With carriage at left, push 70 Ns at right from HP to UWP. Using MT+4 and MC, K 1 row. Cast off with a latch tool, leaving empty Ns in WP. With carriage at left and using MC, cast on by hand over empty Ns from right to left. Push 70 Ns at right to HP. With carriage at right, push 116 [116, 122, 122] Ns at left from HP to UWP. K 1 row. Push 3 inside Ns from HP to UWP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 3 inside Ns from HP to UWP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 3 inside Ns from HP to UWP on next row, K 1 row. Push 4 inside Ns from HP to UWP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 4 inside Ns from HP to UWP on next and foll alt row. Rep from ** to **. Using MC, K 1 row. Push 4 inside Ns from HP to UWP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 4 inside Ns from HP to UWP on next and foll 2 alt rows. Rep from ** to **. Using MC, K 1 row. Push 4 inside Ns from HP to UWP on next and foll alt row. K 2 rows. Rep from ** to **. Using MC, K 6 rows. Rep from ** to **. K 56 [62, 68, 74] rows. RC shows 208 [220, 232, 244]. Using MT+4, K 1 row. Cast off with a latch tool.

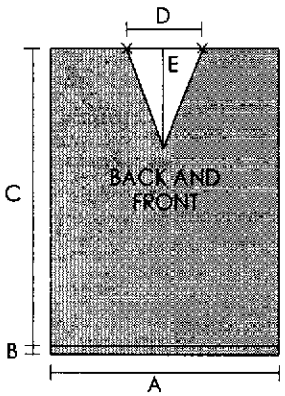
SLEEVES
Push 100 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and MC, K 10 rows. Using MT+4, K 1 row. Using MT–1, K 11 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+3, K 1 row. Using MT, shape sides by inc 1 st at each end on next and and every foll alt row until there are 140 sts. RC shows 40. Using MT+4, K 1 row. Cast off with a latch tool.

LOWER HEMS
Push 152 [160, 168, 176] Ns to WP. With P side facing, pick up 152 [160, 168, 176] sts along lower edge and place on to Ns. * Set RC at 000. Using MT–1 and MC, K 11 rows. Using MT+4, K 1 row. Using MT–1, K 10 rows.

Diagrams

A = 48 [51, 53.5, 56.5] cm
B = 2.5 cm
C = 58 [58, 60, 60] cm
D = 18 cm
E = 21.5 cm
F = 31 cm
G = 9 cm
H = 43.5 cm





Make a hem by placing loops of first row worked in MC on to corresponding Ns. Cast off *.

BACK NECKBAND

Push 54 Ns to WP. With P side facing, pick up 54 sts across back of neck and place on to Ns. Then, work as for Lower Hems from * to *.

FRONT NECKBANDS

Push 70 Ns to WP. With P side facing, pick up 70 sts along front neck edge and place on to Ns. Set RC at 000. Using MT–1 and MC, K 1 row. Dec 1 st at front edge on next and foll 4 alt rows. K 1 row. Using MT+4, K 1 row. Using MT–1, inc 1 st at front edge on next and foll 4 alt rows, K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Cast off.

PRESSING

With wrong side facing, block the knitting by pinning out all pieces to measurements given. Press carefully following the spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Join band seams.

Oh brother®

ADD A COLLAR

Knit a plain stocking stitch jacket or sweater and add a collar - this really enhances the garment and makes it look very different.

Diane Bennett

Collars are not difficult to knit and there are many different types, so don't be afraid to explore the various options.

SIMPLE COLLAR

When knitting with the single bed, very simple collars can be knitted separately and joined to the garment. These are lighter in weight than many other collars, since they are a single thickness.

This type of collar needs to be knitted on a larger number of stitches than the neckline of the garment. Work out the number of stitches from the neckline of the garment. For a simple cowl or similar, add half as many stitches again. For example, if the neckline has 120 stitches, use 180 for the collar. For a fuller collar, double the number of stitches, so for 120 stitches of the neckline use 240 stitches for the collar.

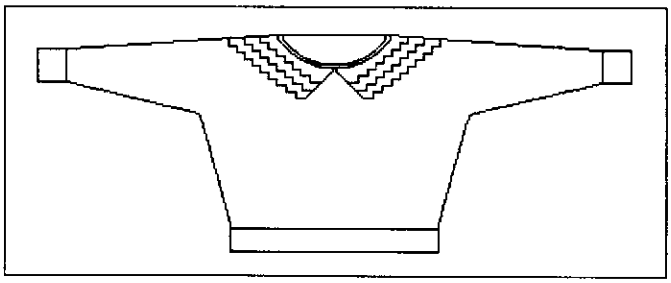
Decide whether the collar is to be sewn to form a "tube" as for a cowl neckline, joined just at the back or used as two separate pieces. If the collar is to be joined, add any stitches necessary to ensure that the pattern matches at the join, remembering that two stitches will be required to form the seam.

The depth of the collar can be quite varied, from a small collar about five centimetres (two inches) deep to a large cowl or collar up to 20 centimetres (eight inches) which can be used to form a short sleeve on a sleeveless garment. The usual depth of a collar is about 10 to 12 centimetres (four to five inches).

Cast on the required number of stitches with waste yarn, knit a few rows then knit in the nylon cord. Reduce the tension and knit three rows, then pick up the stitches to form a tiny hem. Change to main tension plus two dots and the stitch pattern, knit one-third of the rows for the collar depth. Reduce the tension by two dots, knit one-third of the rows, reduce the tension again by two dots and knit the final third. Finish with one plain row, then knit a few rows using waste yarn and remove from the machine.

For stitches such as lace which do not require a hem, cast on with waste yarn, knit a few rows and knit in the nylon cord. E-wrap cast on and knit one or two rows finishing on the correct side (if necessary) to start the pattern.

Figure 1



To attach the collar to the garment, cast on the number of stitches from the neckline with waste yarn, knit a few rows and knit in the nylon cord. Knit 10 to 20 rows at main tension minus one whole number. Pick up the stitches to form a hem and then knit one row at main tension. Pick up the collar with the wrong side facing, gathering the stitches to fit the neckline. Pick up the neckline of the garment. Knit one row and cast off.

Try adding a lace, thread lace or multi-colour tuck stitch collar to a plain garment using this method and you will be amazed by the extra dimension that this gives the garment, for example the fashion lace collar shown in Fig. 1.

SHAPING A COLLAR

A double thickness, single bed collar can be knitted directly on to the neckline stitches, using the same number of stitches as the neckline and shaping by using tension changes, increasing and/or holding position. Collars of this type are usually about 10 to 13 centimetres deep (four to five inches).

For V neck sweaters and jackets, the simplest method is to knit the collar separately and join it to the garment edge – this can be either at the edge of the band or underneath it. For a round neck jacket, the collar should be knitted on to the neckline stitches plus half of each band. If knitting a sweater, a placket can be knitted into it and the collar knitted in the same way. For both these collars, the stitches can be picked up and the collar knitted on to the garment. If, however, the collar is to be joined to a sweater without a split and placket, it must be knitted separately and joined to the garment by picking up each half and casting off.

To knit the collar, pick up the neckline stitches (or cast on with waste yarn, knit a few rows and knit in the cord). For a simple collar, calculate the number of rows required for one thickness of the collar. Knit one third of this number of rows at main tension, one third at main tension plus two dots, two thirds at main tension plus one and a dot, one third at main tension plus two dots, one third at main tension.

The tension changes help to shape the collar and this is ideal for V neck garments. However, when adding a collar to a round neck sweater or jacket, shaping by tension changes only, usually produces a collar which "pulls back" at the edges because it is not wide enough. To avoid this, shape the ends of the collar. For the first half of the collar, increase one stitch, fully fashioned, at both ends of every alternate row. For the second half decrease one stitch, fully fashioned, at both ends of every alternate row.

When knitting a collar for a round neck jacket or sweater, it is also possible to knit it with a rounded edge – "Peter Pan style", as in Fig. 2. To shape the edge of the collar, use holding position. Knit about a quarter of the total number of rows for the double collar before starting to shape (half the depth of the completed collar). Set the machine to hold and hold one stitch every alternate row, two or three times, then gradually increase the number of stitches held, perhaps two, two, three, three, then four to complete the number of rows and knit the rounded edge. Return stitches from hold in reverse order, then knit the required number of straight rows to complete the collar. When putting needles to holding position and returning from hold, always wrap the end needle to avoid a hole, preferably using the "automatic wrap" method.

Always knit a small sample in order to check the shaping before you knit the collar. This way, you will be able to make any adjustments necessary to achieve a smooth shaped edge.

RIBBED COLLAR

Ribbed collars are more difficult to knit successfully, mainly because it is very difficult to calculate the number of stitches required for a collar which will lie properly.

Even for a wide rib, for example one knitted in a fine yarn with all needles working on the main bed and some on the ribber, add at least half the number of stitches from the neckline. For a tighter rib, such as 1x1 or 2x2, it may be necessary to double the number of neckline stitches

and it will then be necessary to knit the collar in two pieces.

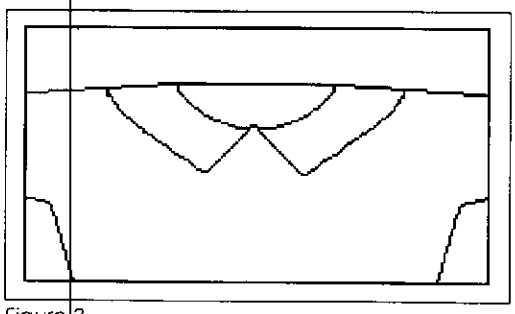


Figure 2

The two most popular styles of ribbed collar are the simple straight collar and the deep ribbed collar with a split. A simple ribbed collar can be added to both a round and V neck. After assessing the number of stitches required, cast on and, if necessary, transfer to the required rib setting. Knit the required collar depth (usually 10 to 15 centimetres).

Transfer all stitches to the main bed and knit one row, then remove with waste yarn. Pick up the neckline stitches, then the collar, gathering to fit, knit one row and cast off. If in doubt about whether the correct number of stitches has been used to knit the collar, tack or pin to the neckline to check before joining.

For a deeper ribbed collar or cowl, the neckline of the garment should be shaped. The collar usually needs to be knitted in two pieces, ensuring that the rib is set up so that the ends match correctly. After joining to the neckline, both seams of the collar can be joined or part of one seam can be left open.

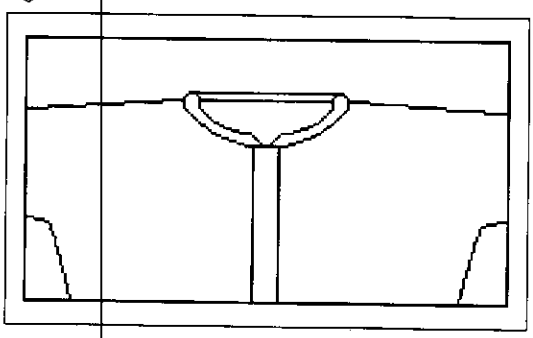
MANDARIN COLLAR

This is a very simple and effective addition to a round neck jacket. The depth of the collar should be only about five to seven centimetres (two to three inches). It is knitted using the same number of stitches as the neckline. Although usually knitted by picking up the neckline stitches, it is also possible to knit the collar separately and join it to the garment.

The edge of the collar can be angled, as shown in Fig. 3 or rounded. For a simple angled edge, after picking up the neckline stitches with the wrong side facing (or casting on with waste yarn), knit two or three rows. Then set the machine to hold and push one needle to hold at the carriage side on every row until the first half of the collar is complete. For the second half, push two needles back on one row, one forward on the next row until all the needles are in working position, finishing with two or three plain rows. Pick up the stitches from the beginning of the collar, knit one row and cast off. For a rounded edge to the collar, knit four or six rows then shape as described for the rounded collar using holding position. Knit a sample to check the shaping before knitting the collar.

Collars are attractive and easy to knit - why not plan to add one to the next sweater or jacket you make? Take a little time to work out the best type of collar and how it should be knitted, knitting a small sample if necessary to check shapings. I am sure that you will be pleased with the result.

Figure 3



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ORCHID 4

Designed by Angela Coryn

PATTERN RATING
*** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge electronic machines with a ribber.

MATERIALS
Brockwell Yarns
3-ply slub mercerised cotton. (1 end slub and 2 ends mercerised) (Yarn Guide No.8).
1 x 300 g cone Navy, shade 638 (MY)
1 x 250 g cone Ecru, shade 601 (C)
3-ply mercerised cotton. (Yarn Guide No.8.)
1 x 200 g cone Ming, shade 648 (A)
1 x 150 g cone Cerise, shade 631 (B)
Knitting-in elastic.

GARMENT WEIGHT
Finished garment in second size weighs 425 g.

The fibre content of these yarns is 100% cotton. For further information about these yarns please write to the following address:- Copley Marshall & Co Ltd., Wild Spur Mill, New Mills, Huddersfield, West Yorkshire HD7 7ET. Tel: 01484 682306.

PATTERN INFORMATION
For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 102 [107, 112, 117] cm, 40 [42, 44, 46] in.
Length to shoulder 64 cm, 25 in.
Sleeve seam 20.5 cm, 8 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

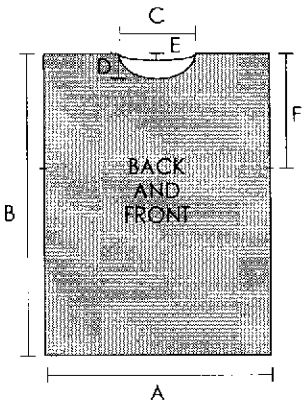
TENSION
32 stitches and 36 rows to 10 cm, 4 in, measured over pattern (tension dial approximately 6 for patterned rows, 5 for plain rows). (Rib tension approximately 1.2 for slub rows, 1 for mercerised rows.)

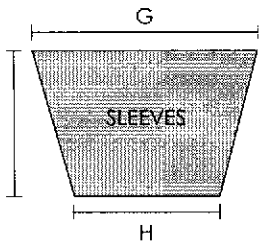
For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare electronic sheet from the chart provided.

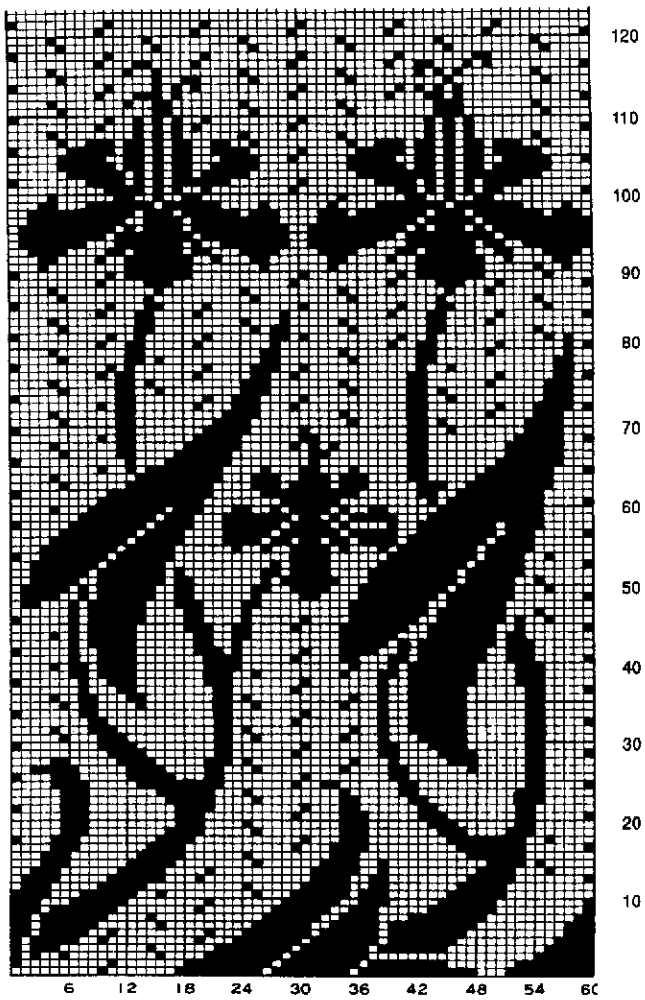
Diagrams

A = 51.5 [53.5, 56.5, 58.5] cm
B = 64 cm
C = 23 cm
D = 9 cm
E = 1.5 cm
F = 24 cm
G = 48 cm
H = 23 cm
I = 20.5 cm





ORCHID
MAIN PATTERN 120 rows by 60 stitches



BACK
Cast on in 1x1 rib, 82 [86, 90, 94] sts each side of centre 0 (164 [172, 180, 188] sts) using yarn B and knitting-in elastic for first 4 cast-on rows. At T.1, K 4 rows B, 2 rows A. At T.1.2, K 40 rows MY. Transfer all sts from ribber to main bed. Set RC at 000. At T.5, K 2 rows A, 2 rows B.

Start Fair Isle pattern at row 41 of chart. At T.6, K 10 rows using C and A. K 10 rows MY and A. K 10 rows C and A. K 10 rows MY and A. K 8 rows C and A. K 2 rows C and B. K 10 rows MY and B. K 10 rows C and B. K 10 rows MY and B. At T.5, K 2 rows A, 2 rows B. At T.6, K 10 rows C and A. K 10 rows MY and A. K 10 rows C and A. K 10 rows MY and A. Mark armholes with thread at RC 132. K 10 rows C and A. K 10 rows MY and A. K 10 rows C and A. K 10 rows MY and A. K 8 rows C and A. K 2 rows C and B. K 10 rows MY and B. K 10 rows C and B. K 10 rows MY and B. (N.B. RC 188, start back neck shaping.) At T.5, K 2 rows A, 2 rows B. RC 192.

BACK NECK SHAPING
At row 188 bring out all Ns right of centre 0 plus 30 Ns left of centre 0 to NWP. K 2 rows and bring out 6 Ns left of centre 0 to NWP. K 2 rows and bring out rem Ns at left to NWP. Take carriage to right and push Ns up to N 30 at right of centre 0 back to WP. Then repeat shaping, K 1 loose row across all Ns and cast off.

31 ►

This beautiful jumper is based on an Art Nouveau flower design, knitted on a navy and cream striped background, which gives it a wonderfully summery feel. The design also lends itself to adaptation. It is shown as a long jumper using one and a half repeats of the main pattern, but by knitting just one main pattern you will produce a short, "cropped-top" jumper.

This version of the **Orchid** design features four colours, a rarity for an Angela Coryn design. In this case it gives a strong background and foreground effect. However, the design allows the knitter to use just three colours with a single base colour and two contrast colours. Try it! The effect will definitely surprise you and may well delight you. It is from Angela's most successful Floral Collection which offers delightfully feminine designs.

The jumper is knitted in slubl/mercerised and mercerised cottons from Brockwell Yarns of Huddersfield, as stated in the pattern instructions. Angela feels that these high quality yarns are well worth the extra cost for the better colour, better consistency and their wearability.

"I have jumpers that I knitted ten years ago" says Angela, "which I still wear regularly and they are in better condition than you could expect from a poorer quality yarn."

CORYN FOR MEN

By popular demand, Angela's next pattern for *MKM* will be one of her many men's designs. At the recent Leeds exhibition, many visitors to her stand were looking specifically for jumpers for their menfolk. It would seem that the men are not well served with knitting patterns, but Angela Coryn, with *MKM*, is starting to put that right.

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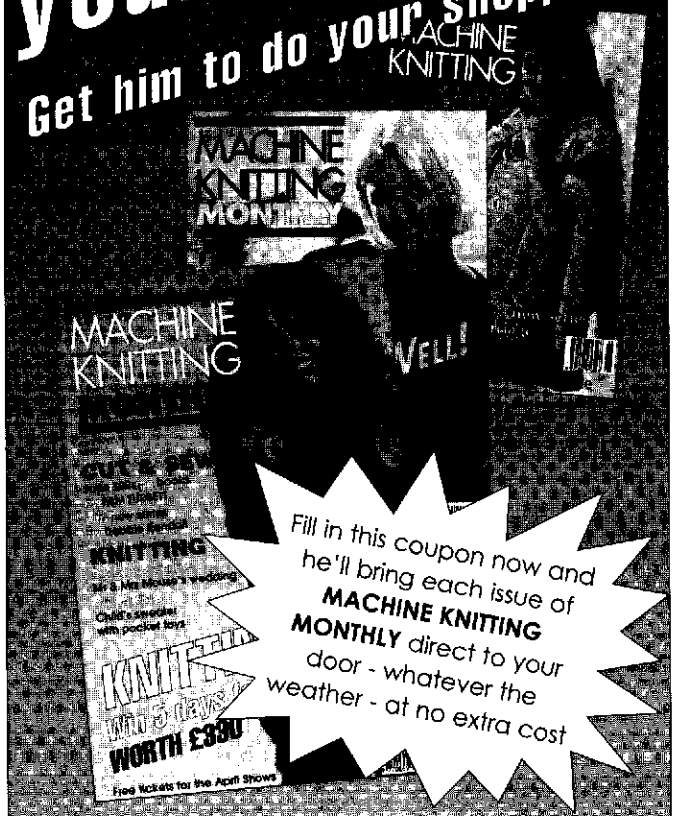

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Dear Anne . . .

We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere, plus a year's subscription to the magazine for the Star Letter.

Star Letter

Dear Anne,
While looking through the February/March issue of *MKM*, I read the letter about empty cones and thought I would tell you what I recently used them for.

I bought some cheap teenage dolls at 50 pence each, some bundles of lace from the market and a yard of net. I cut the top off each cone to fit a doll into it and bound both together with masking tape. I fitted a piece of material tightly around the cone, added a couple of circles of net for fullness, then covered a half circle of net with eight or nine rows of frilled lace. I made a circle of lace for a parasol, using a drinking straw for a handle and stiffened the parasol with sugar and water. Cones make a good standing base for expensive-looking dolls that cost about £1.25.

Yours sincerely,
Mrs R McManus
Bedford

This has to be the best use of empty cones we've heard of, Mrs McManus. Thank you for enclosing photographs of two of the dolls. We would love to print them for other readers to see but they would not reproduce well enough I'm afraid, so I'll just have to describe your beautiful parasol lady.

The cone forms the doll's crinoline skirt of white lace frills; her bodice is flat lace, crossed over at the front (and presumably the back) with the scalloped edge forming pretty short sleeves. She has a wide pink satin ribbon sash at the waist and a matching lace bonnet tied under her chin with narrow pink satin ribbon. Then there's that clever lace parasol, also trimmed with pink satin, to complete a million-dollar outfit.

Such a clever idea deserves Star Letter status, so Mrs McManus wins a year's free subscription to MKM as well as the usual £5.

Dear Anne,
I have to write and tell you how much I look forward to your magazine. It was a lousy dull day when I got up until I looked on the mat and there was a ray of sunshine – your magazine. I usually collect it from my local paper shop and it's a joke with my paperman when I call in, as I always ask, "Is it in yet?" but, as the weather was rough, I suppose he thought he would deliver it. I don't normally get it delivered and it really made my day. Of course, no housework was done!

If you knit a pattern and want to keep it correct at the neck, I find that, knitting across needles put out of action after casting off the neck stitches, leaves long threads. With scissors, cut through the centre of the threads and, when you make the rib for the neckband, tuck in the

threads in the fold of the rib. If you feel you cannot trust them, tie the threads to each other before tucking them in. I hope this is clear.

I wish you good luck in your future.

Yours sincerely,
A L Davies
Melton Mowbray

It's so nice to hear how much you look forward to the magazine, Mrs Davies. You have a very kind-hearted paperman and it must have pleased him to know he was making your day by delivering your copy.

Thank you for the clever tip. It's a great idea for keeping your place in the stitch pattern and also, for avoiding the risk of that ugly line you can get from leaving one side of the front in hold while you knit the other.

Dear Anne,
I would like to thank Audrey Harrison for her toy pattern in the February/March issue of *MKM*. Not that I knitted Rainbow Man, but, using 4-ply, I produced an attractive boy wearing jeans, a red jumper and a hat (because I hate trying to make all-over hair).

The patterns that I had used before had a centre back seam. I found that Audrey's gave a better shape at the neck (I did pull it up more) and made sewing in the arms much easier.

I can visualise the pattern as the basis for many satisfactory toys, including making it all in flesh colour as a doll to dress.

A modification that I shall work on, is to produce feet facing forwards. I can see how to do it and think that the extra work will be worthwhile for such a good pattern.

Yours sincerely,
Gillian Bonsall
Harrogate

I'm sure Audrey Harrison will be really pleased to know you've found her pattern so useful, Gillian and I expect that your modified "Rainbow Man" will appear in many different guises from now on.

Dear Anne,
I was wrestling with decreasing on a sleeve top one rainy Sunday afternoon and wishing I had one of the "clickers" that count the number of sales at those big stores where we all buy our underwear. It is so frustrating with a piece of paper and a pen that you have to pick up and put down each time, especially so if you are working with the two or three pronged tool. How many times have you lost count and had to go back and count the rows to find out where you were?

Then, inspiration! I have a bowl of those fancy coloured glass balls that are used in flower arrangements. Put the same number as the number of decreasings required, in a small bowl or saucer and transfer one each time the row is completed. They are easy to handle, but I am sure buttons, or even split peas would be just as good. You can even see how many more rows you have to work without counting up the number of ticks on that fiddly piece of paper.

Perhaps it is obvious to everyone else, but it really helped me.

Yours sincerely,
Pamela Meade
Harpenden

It's not obvious at all, Pamela, except that I suppose you have re-invented the abacus, an idea as old as the hills. However, we are so used to more modern methods of counting that the traditional ones simply no longer occur to us, so thank you for reminding us that the old ideas are the best!

Dear Anne,
I have just completed an Aran sweater (own design) and was faced with 40 "ladders" to latch up, varying in length from 20 to 30 inches. By the 20th ladder, I was wondering how to improve my method.

I've found that if I use a darning "mushroom", I can hold the ladder open under slight tension and work up with a more even stitch than when just holding the knitted fabric in my hand. I can use the mushroom to within two inches of the needlebed, where I find that the ribber gets in the way. It has speeded up the task (fractionally) and has given a much more even tension to the latched stitches.

Yours sincerely,
Christine Hingley
St. Albans

Thank you for the hint, Christine. I can see that the mushroom would make the latching much smoother and more manageable since the knitting would be "kept in its place" as you work.

I haven't checked and I'm sure most of us have one, but I did wonder whether one can still buy a darning mushroom now that nobody seems to darn!

ANGELA CORYN

KNITWEAR

Odette

Hortence

Katarine

THE NOUVELLE COLLECTION

The **first 24 stitch** repeat collection from the Angela Coryn studio

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FRONT
Knit as for Back to RC 158. Stop pattern and row counter and bring all Ns at left up to N 10 left of centre 0 to NWP. Remove all rem sts on WY. Push back empty needles, take carriage back to left side of machine and start pattern and row counter. Put back Ns on hold to WP and start left neck shaping.

NECK SHAPING
K 1 row, cast off 4 sts. K 2 rows, cast off 3 sts. K 2 rows, cast off 3 sts. K 2 rows, cast off 3 sts. K 2 rows, cast off 2 sts, (repeat 5 times). K 2 rows, cast off 1 st, (repeat 4 times). Knit remaining pattern sequence then knit a picot edge as folls:-
K 4 rows B. Make picot holes by passing every other stitch to the adjacent needle. Bring back empty Ns. K 4 rows B. Pick up first row knitted and K 1 row at T.7, 1 row at T.10. Cast off.
Re-set pattern and row counter, bring out 10 Ns at left and 86 Ns at right of centre 0 to WP. With carriage at left, put sts on WY back on to needles. Cast off 10 sts at left and 10 sts at right of centre 0. Knit right side of neck as for left, reversing shaping.

SLEEVES
Cast on in B, 46 sts each side of centre 0 in 1x1 rib, using knitting-in elastic in first 4 cast-on rows. At T.1, K 4 rows B, 2 rows A. At T.1.2, K 14 rows MY. Transfer all sts from ribber to main bed. Knit pattern as follows, inc 1 st each side every 2nd row until there are 80 sts each side of centre 0:-
At T.5, K 2 rows A, 2 rows B. At T.6, start Fair Isle pattern at row 61 of chart. K 10 rows C and A. K 10 rows MY and A. K 8 rows C and A. K 2 rows C and B. K 10 rows MY and B. K 10 rows C and B. K 10 rows MY and B. At T.5, K 2 rows A, 2 rows B.
Then knit picot edge in B as for Front.

NECKBAND
Cast on in B, 85 sts each side of centre 0 in 1x1 rib. At T.1, K 4 rows B, 2 rows A. At T.1.2, K 14 rows MY. Transfer all sts from ribber to main bed and knit a picot edge in B as for Front.

MAKING UP
Using a linker or backstitch, join left shoulder seam. Then attach neckband to neck edge. Sew right shoulder seam including ends of neckband. Join side seams and sleeve seams. Press well making sure picot edges stand up on shoulders and lie flat on sleeves.

UNISEX SLIP STITCH 5

Designed by Fran Francis

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Forsell's Pure New Wool 4-ply. (Yarn Guide No.11)
2 x 500 g cones in Pistachio (MY)

GARMENT WEIGHT
Finished garment in second size weighs 565 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278 6281

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 113 [118, 124, 129] cm, 44½ [46½, 49, 51] in.
Length to shoulder 68 cm, 27 in.
Sleeve seam 53 cm, 21 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

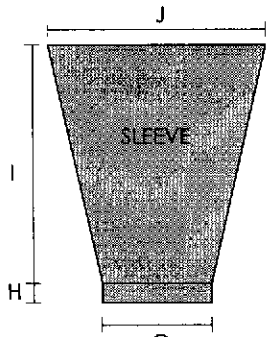
TENSION
29 stitches and 57 rows to 10 cm, 4 in measured over slip stitch (tension dial setting approximately 8). Steam press before measuring.

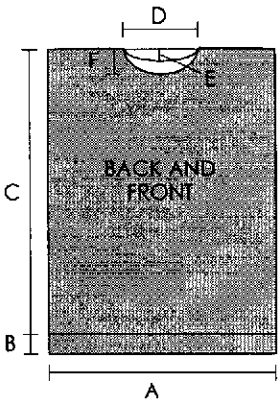
For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) We used card 279 from the FB 700 Pattern Library for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
e) On Brother electronic machines, place pattern over centre 0.

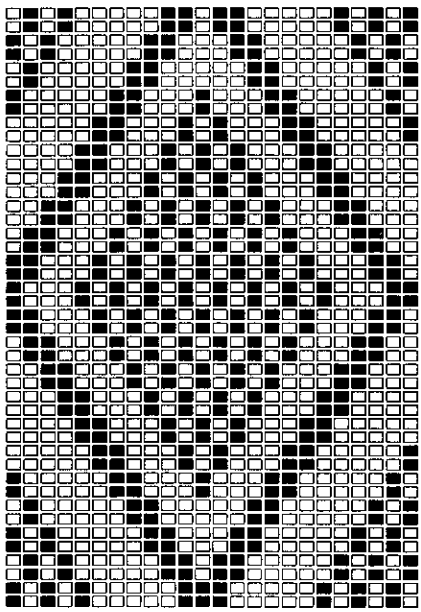
Diagrams

A = 57.5 [60, 62.5, 65.5] cm
B = 8.5 cm
C = 59.5 cm
D = 20 cm
E = 2 cm
F = 9 cm
G = 27.5 cm
H = 6.5 cm
I = 46.5 cm
J = 55.5 cm





Electronic chart



BACK AND FRONT ALIKE
With carriage at right and using MY, cast on 168 [174, 182, 190] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 38 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in slip st. K 338 rows. RC shows 340. Cast off.

SLEEVES
With carriage at right and using MY, cast on 80 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in slip st. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 162 sts. K 23 rows. RC shows 266. Adjust length at this stage, if required. Cast off.

NECKBAND
With carriage at right and using MY, cast on 156 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Cast off.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Draw a neckline shape on front and back using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to form neck curve. Join shoulder and neckband seams. With right sides together, sew cast off edge of neckband into position just below zig-zag rows. Fold in half and catch down on the inside, enclosing the cut edge. Set in sleeves matching centre to shoulder seams. Join side and sleeve seam. Give final, light steam.

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Video Offer

SUMMER OFFER '97

Save up to £27 when you buy one-to-one award-winning tuition WITH ANN KITE VIDEOS

ANN KITE VIDEOS

tuition you can repeat time and time again at no extra cost

Ann Kite has been author of "Teach-In" in *Machine Knitting Monthly* since 1990. Her regular writing for machine knitters goes back even further, but her lasting contribution to machine knitting will be the way she has revolutionised the standard and availability of formally designed educational materials.

Ann Kite videos give a knitter's-eye view

Ann's summer offer provides an opportunity to buy award-winning tuition at even lower prices than usual, offering superlative value for money. You can save up to £27; you can buy as many videos as you wish, (but not more than one of each title). See Ann's full page advertisement in this issue for details of the videos and prices.

Ann has decided that, regretfully, she will have to put up all her prices on July 1st. Most of her videos will then cost considerably more than they have done since September 1995. So this offer is a real opportunity to save money as it is unlikely that her prices will ever be this low again. Ann has taught 500 knitters in the last year but that still is not enough to enable her to keep her prices down and to go on making new videos.

For Ann, her summer offer marks a time for reflection and taking stock. This year has been quite a year! Many of you will have read Ann's report, in the April issue, of the Welsh Woman of the Year Award, when she was a finalist in the Science and Technology category. This achievement recognised Ann's work in providing first class education for a group composed mainly of women, namely, knitters.

In fact, with 12 years' experience of making videos that teach, Ann now believes that video is a superlative way to teach women or men any practical subject. To use the written word to teach a practical skill is, she believes, an out-dated approach.

In the words of her competition entry, Ann has shown that, "Film can be used to teach people, working by themselves, to make articles which meet a high standard without any other teacher or any other help". Here Ann has used the word "film"; video is an alternative to film and it's use has "taken off" because of its flexibility. However, Ann says that, "What many people don't realise is that, for use in Open Learning (learning on your own without a teacher), video needs to be edited in the same way as film". So there will always be a huge difference between a professional video-maker like Ann and the amateur camcorder user.

SPECIAL SKILLS

Ann says that she was fortunate to find a director and cameraman who showed her just how effective video can be in demonstrating knitting processes, so that she is able to teach knitters exactly what to do at each stage. Ann says that, "Teaching on video requires very special skills". She was amazed how slow all finger movements had to be on camera, particularly when filming close ups. "During the early filming sessions John, our director, who was watching the monitor, would cry repeatedly, "Slower! SLOWER!! SLOWER !!!" Ann has a vivid memory of the cameraman saying resignedly at one point, "Take 99"!

Ann says, "It is because of their patience in teaching me to use video that my videos have the unique style and teaching technique that has won two awards".

The professionals in education and training did not believe that what Ann has done was possible! "I shall never forget", says Ann, "attending the Award ceremony for the Open Learning Awards for Excellence and hearing a bemused organiser say to me, "Do you realise what you have done? – and in competition with all the big companies in the training industry!"

The downside Ann says is that, "I am failing to convince the machine knitting community that learning with a video is a first class option; this is, perhaps, not surprising, since educationalists thought that it couldn't be done; however it means that I am now facing a crisis.

CONVINCING KNITTERS

"Too many people in machine knitting are not recognising the opportunity that open learning offers; they are still tied to the idea of evening classes. Knitters actually ring me up to ask me if I know of any evening classes in their locality! When I suggest trying a video they say, "Oh no, I have to be shown what to do!" (Excuse me while I bang my head against the wall and wonder what else does a video do?) There are other comments along the lines of, "But Ann, at the end of the day, all you are selling your customers is a video!"

Maybe this is where the problem lies. Perhaps too many knitters, who haven't seen my videos, imagine them as "just videos", something which will provide them with an evening's interesting viewing but not much else. Whereas those who do buy them and sit at their machines and watch and knit, find that they have bought the equivalent of at least two terms of evening classes.

Most comments, Ann is relieved to say are not so extreme. "More often when knitters first make contact they say, "There aren't any classes locally so I thought I would try a video" or an article on learning to knit will say something like, ". . . and if you can't get to a class do remember that there are videos". Video open learning is quite wrongly seen as the second best option.

"In addition, the actual **teaching** of machine knitting by whatever means seems not to be considered very important anyway. I have recently received a letter from someone looking for ways of improving the current state of machine knitting. Several topics were listed for consideration, basic education for machine knitters was not one of them."

Ann is aware that saying all this may sound like one long "whinge"(!) and she emphasises that she is grateful for those knitters who do try video learning, even if they see it initially as second best. "Most return to me thrilled to bits with the progress they have made and buy all the videos that are suitable for their machine." However she feels that these attitudes to learning and, in particular, to learning with videos is threatening continued production of good quality videos for knitters. "Last year I taught 500 knitters, many of whom bought up to 12 videos. As I said in my report on the Welsh Woman of the Year Gala dinner, I run what is probably the largest knitting school in the world, but, (and it's a big "but") it still is not big enough to support making videos in the award winning way that I do."

THE BEST OPTION

Ann of course thinks that video courses are the best option! "Just think, there will always be a limited number of knitters attending classes in any one locality and this has severe restrictions on the range of courses that can be taught. Open learning, which is accessible to all knitters, everywhere, can therefore offer a far wider range of courses. In addition if the video has won an award you can be sure of the standard of teaching.

There are many positive features of video learning; you can rewind and repeat any lesson to pick up on anything you didn't remember first time around, you can go at your own pace whether that's fast or slow, you don't have to worry about missing a lesson and getting behind everyone else, I could go on and on!"

Most of Ann's video No.7J, Double Jacquard has been filmed and it is partly edited, but its future has to be in some doubt. "I have been looking forward to making this video ever since I started work on the ribber series in 1990 and I shall be very disappointed if I have to "put it on hold". At the moment I am actively looking for sponsorship, or a grant; which will enable me to continue my service to knitters. Schools, evening classes and universities all receive some funds from the government. Apart from the tremendous help that I have received from *Machine Knitting Monthly* in making my videos known to knitters, all the costs involved in my teaching, the cost of developing the videos, of duplicating and distributing them and the back-up services I provide, have to be met solely from sales to knitters. It will be ironic if now, when the videos have been validated by my success in the Welsh Woman of the Year Awards, last year and in the Open Learning Awards for Excellence in 1994, I have to move away from making videos for machine knitters and into videos for other skills."

CERTIFICATE COURSES

Ann takes her teaching very seriously and she wants to encourage knitters to take their skills seriously. It seems to her that there is a gap in the provision of education for knitters. There is still no qualification in what Ann calls "Practical Machine Knitting". A number of attempts have been made to set up an NVQ in knitting, but all have fallen through, so Ann has now decided to set up her own assessment scheme, with a certificate in "Practical Machine Knitting". "Practical Knitting" is what Ann set out to teach knitters, with her videos in 1985. It is also what she teaches each month in "Teach-In".

There is of course a City and Guilds Qualification for knitters but this concentrates on design. (Ann sells many videos to knitters who need tuition in a particular technique, in order to carry out their design project for the C & G.)

Wherever knitters live they will be able to take part in Ann's "Certificate in Practical Knitting". As well as a video, the course pack will include a full syllabus, study plan and, where available, a transcript of the video. There will be a weekly telephone call to motivate and build confidence. Assessment will be by post. The course will be modular, that is each video will have its own certificate and knitters can choose the modules (videos) that suit their needs.

Fees will be between £44.50 and £75 depending on the length of the course. You can use the summer offer coupon from the full page advertisement to claim a 10% discount off the course fee.

For knitters who do not want to take part in the certification scheme, the videos will still be available as "video only", to work with on their own.

The certificate scheme will have its limitations, "I will not be setting up centres around the country, or training teams of assessors! But who knows, maybe my effort will stimulate some interest and lead to further developments. My ideal would be a National Open Learning College for Knitters".

It is obvious that even though Ann is as she says "facing a crisis", she is still committed to improving the standard of tuition available to knitters. She assures us that even if No. 7J Double Jacquard is put on hold, her other videos and the certificate courses will still be available. Ann has long enjoyed teaching machine knitting and intends to be going on doing so for some years to come!

As already stated, Ann's prices will be going up in July, so now is a very good time to buy, with the offer giving you a double saving – you save on the old prices and save even more on the new prices! Details of the videos and prices are in the full page advertisement in this issue, or can be obtained from Ann Kite, The Llanerch, New Radnor, Powys LD8 2TP. Tel & Fax: 01544 350627.

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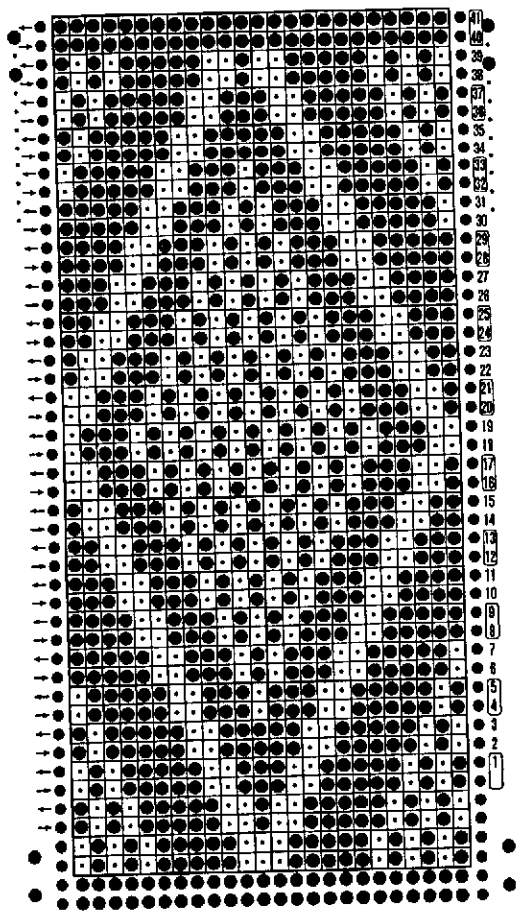
Punchcard chart



TRANSFER LACE TUNIC — 6

Designed by Maggie Dyke

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for Silver Reed SK830 fine gauge electronic machines with a lace carriage.

MATERIALS
Bramwell Duomagic. (Yarn Guide No.10.)
1 x 500 g cone in Autumn Gold (MY).

GARMENT WEIGHT
Finished garment weighs 255 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-92 cm, 32-36 in.
Actual size 118 cm, 46½ in.
Length to shoulder 79 cm, 31½ in.

TENSION
35 stitches and 58 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare electronic sheet needed from the chart provided.
c) We used Silver Reed card 1-L, pattern L-(4) for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) Set pattern width indicators at 0 and 5. Place needle 1 cam between needles 2 and 3 at left of centre 0 and point cams 2 Ns in from edge of knitting. Press button 1 (left light on) and button 2 (left light on).
e) As the full width of the needlebed is in use, the yarn feeder should be pushed manually to the trailing edge of the carriage before the start of the row to ensure that the edge stitches do not drop.

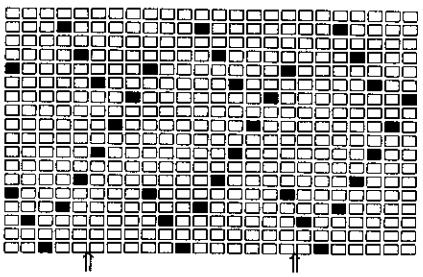
SKIRT PANELS (KNIT 2)
Push 250 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 8 rows. Make a hem by placing loops of first row worked in MY, on to corresponding Ns. Unravel WY when work is completed. Insert card and lock on first row. K 2 rows. Release card and cont in lace patt. Set RC at 000. K 152 rows. Place marker at centre 0. Using WY, K a few rows in st st and release from machine.

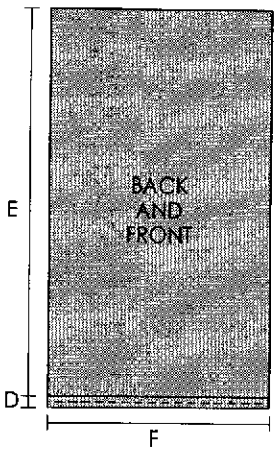
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended.

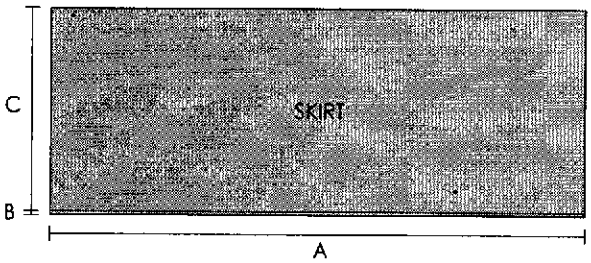
Diagrams

A = 71 cm
B = 0.5 cm
C = 26.5 cm
D = 1.5 cm
E = 50.5 cm
F = 29.5 cm

Electronic chart







Allow to dry in shape before removing pins.

BACK AND FRONT PANELS (KNIT 4)
Push 104 Ns at centre of machine to WP. With carriage at right and P side facing, replace half of the sts from skirt panel on to Ns, gathering evenly. Insert card and lock on first row. Set RC at 000. Using MT and MY, K 4 rows. Memorise row then lock card on first row. K 1 row lace. Cont in st st. K 3 rows. Release card and cont in lace patt. Set RC at 000. K 294 rows. Using WY, K a few rows and release from machine.

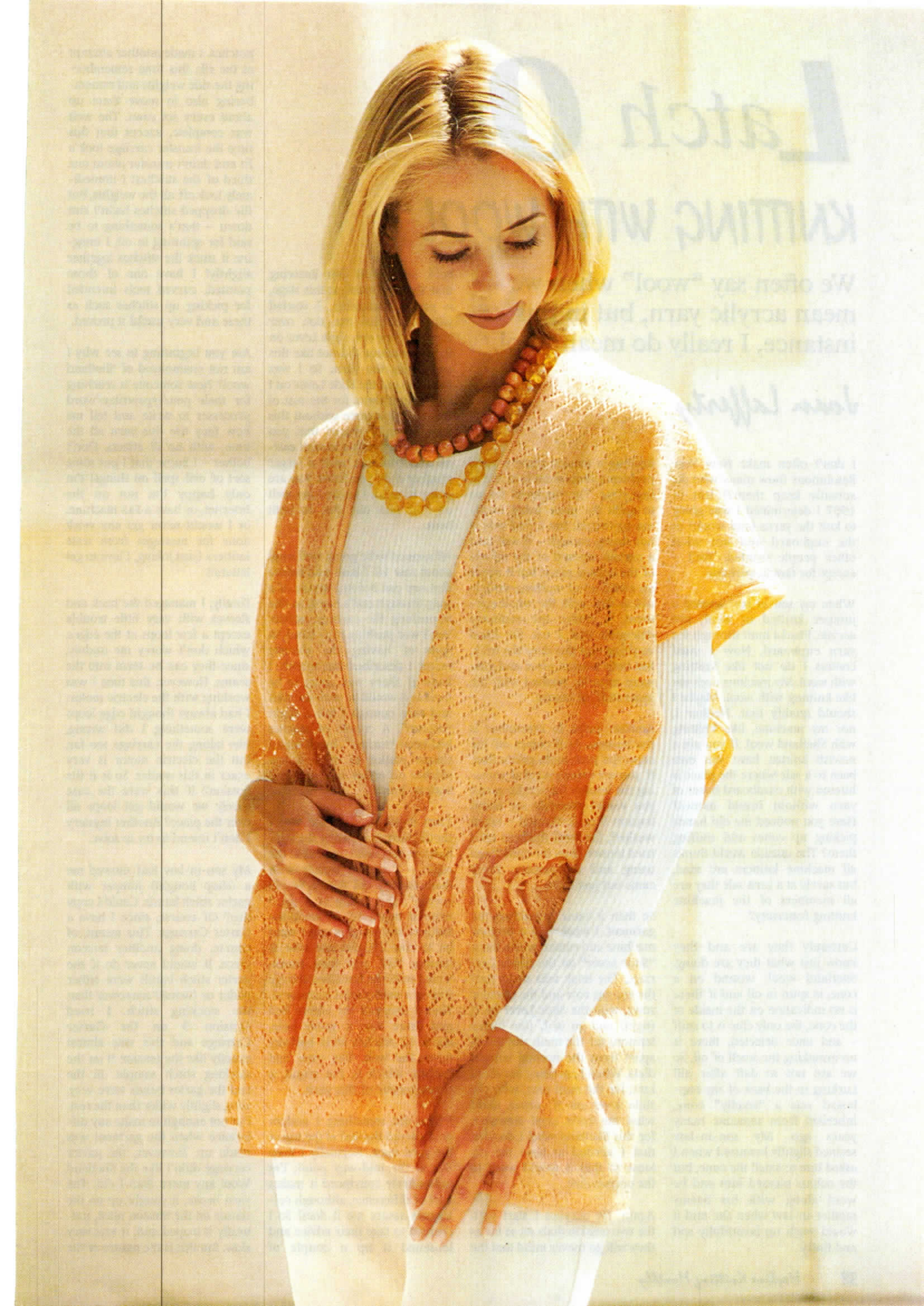
BACK NECK EDGINGS (KNIT 2)
Join centre back seam leaving 5 cm, 2 in open at top. Push 18 Ns to WP. With P side facing, pick up 18 sts along edge and place on to Ns. * Set RC at 000. Using MT and MY, K 8 rows. Using MT+3, K 1 row. Cast off *.

FRONT AND ARMHOLE EDGINGS (KNIT 6)
Push 176 Ns to WP. With P side facing, pick up 176 sts from shoulder to eyelet holes at waist and place on to Ns. Work as for Back Neck Edgings from * to *.

WAIST CORD
Using MY, cast on 5 sts by hand. Set RC at 000. Using MT–2, cont in circular cord knitting until approx 140 cm, 55½ in long. Cast off.

PRESSING
With wrong side facing, block knitting by pinning out pieces to measurements given. Press following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Graft shoulder seams and join shoulder end of edgings. Join side seams and centre front seam up to eyelet holes at waist. Allow edgings to roll on to right sides and catch down ends. Thread cord through eyelet holes at waist.



Latch On

KNITTING WITH WOOL

We often say "wool" when we mean acrylic yarn, but in this instance, I really do mean wool.

Joan Lafferty

I don't often make New Year Resolutions (how many who do, actually keep them?) but in 1997 I determined I was going to knit the yarns (and wool!) in the cupboard and not what other people wanted. Well – except for family, perhaps.

When my son-in-law wanted a jumper knitted in wool, not acrylic, I had a hunt through the yarn cupboard. Now I must confess I do not like knitting with wool. My machine does not like knitting with wool. Maybe I should qualify that. Neither I, nor my machine, like knitting with Shetland wool. If you are a newish knitter, have you ever been to a sale where the place is littered with cardboard boxes of yarn without brand names? Have you noticed the old hands picking up cones and sniffing them? The outside world thinks all machine knitters are mad, but surely at a yarn sale they are all members of the machine knitting fraternity?

Certainly they are and they know just what they are doing. Shetland wool, wound on a cone, is spun in oil and if there is no indication on the inside of the cone, the only clue is to sniff – and once detected, there is no mistaking the smell of oil. So we are not so daft after all! Lurking in the back of my cupboard was a "smelly" cone, inherited from someone many years ago. My son-in-law seemed slightly bemused when I asked him to smell the cone, but the colour pleased him and he went along with his barmy mother-in-law when she said it would wash up beautifully soft and fluffy.

Knitting a tension piece is easy, problems never seem to arrive at that stage. The "experts" tell us to wash the piece using washing-up liquid, but I find this is not strong enough – it will take a certain amount of the oil out of the tension piece, but it needs an awful lot of washing-up liquid to deal with the whole garment. I prefer the ordinary detergent that I use for hand washing and this does the trick. But both tension piece and garment must be washed with the same stuff, of course.

Another point to remember is the tension. As it comes off the cone, the yarn looks pretty thin. If you are experienced at guessing the tension for acrylic yarns, you would probably say about tension 5 or 6. Wrong! – when washed, the wool thickens up. I tried tension 9 on the cone I was using and the tension piece came out just right.

So then it came to knitting the garment. I work with a Brother machine and ribber, which has a "Slide Lever" on the ribber carriage. The book tells us to start the zig-zag row and the circular rows, with the Slide Lever on II (tight) and go to I, (the looser tension) for the main rib; this is apart from the normal tension dials. When I am using acrylics I knit, for the most part, with the slide lever on II, never mind what the book says! However, for this Shetland wool I decided that I needed to have the rib loose so that it would wash to the correct size.

Again, for acrylics I start with the two tension dials set as far as they will go (never mind that the book says 0/0!) But knowing that Shetland wool, at this stage, is pretty intractable, I started with zero plus one dot, over zero plus one dot, Slide Lever on II. The machine did not like this and broke the yarn. So I was forced to put the Slide Lever on I and keep it there for the rest of the rib. For anyone without this Slide Lever, it means that you need to start with a loosish cast-on and continue with a larger number than you think you are going to need. I knitted my welt on four plus one dot, on both beds.

All seemed to be going well until about row 16. I have said before that one can become aware of a snag through one's hand, as one is pushing the carriage across. Yes, I was pushing it by hand, in spite of having the electric motor I described last month. I knew if there was going to be trouble it would be with the welt and sure enough I felt a slight "hiccup". A couple of stitches had been "tucked", but it was a simple matter to undo a few stitches on either side and knit back by hand.

Then it occurred to me that I should have been using the wire hangers and small weights at the edges – I seldom bother with them for my old friend "4-ply acrylic"; this really is a good natured beast. So, in went the hangers and weights and I went on to row 29, did one row at tension 9/8 and then transferred with the transfer carriage (this is a most useful accessory). Then I dropped the ribber bed and there was a great hole, about 12 stitches wide halfway down the welt. The yarn had broken, which is, I'm afraid, a characteristic of this yarn.

I then did something I seldom do. I altered the dial at the top of the yarn mast. Normally I keep this at the mid-way point; I'm not entirely convinced it makes a lot of difference, although colleagues assure me it does! So I decided to take their advice and loosened it up a couple of notches. I made another attempt at the rib, this time remembering the side weights and remembering also to move them up about every six rows. The welt was complete, except that this time the transfer carriage took a fit and didn't transfer about one third of the stitches! I immediately took off all the weights, but the dropped stitches hadn't run down – that's something to be said for spinning in oil, I imagine it stuck the stitches together slightly! I have one of those pointed, curved tools intended for picking up stitches such as these and very useful it proved.

Are you beginning to see why I am not enamoured of Shetland wool? Now someone is reaching for their pen/typewriter/word processer to write and tell me how they use this yarn all the time, with no ill effects. Don't bother – I know that I put some sort of evil spell on things! I'm only happy I'm not on the Internet, or have a Fax machine, or I would never get any work done for messages from irate knitters (just joking, I love to get letters!)

Finally, I managed the back and sleeves with very little trouble except a few loops at the edges, which don't worry me unduly, since they can be sewn into the seams. However, this time I was working with the electric motor; I had always thought edge loops were something I did wrong, like taking the carriage too far, but the electric motor is very exact in this matter. So is it the tension? If this were the case surely we would get loops all over the place? Another mystery I don't intend to try to solve.

My son-in-law had showed me a (shop bought) jumper with garter stitch bands. Could I copy this? Of course, since I have a Garter Carriage. This meant, of course, doing another tension piece. It would never do if the garter stitch bands were either wider or (worse) narrower than the stocking stitch. I tried Tension 9 on the Garter Carriage and this was almost exactly like the tension 9 on the stocking stitch sample. In the end the garter bands were very, very, slightly wider than the rest, but not enough to make any difference when the garment was made up. However, the garter carriage didn't like the Shetland Wool any more than I did. The yarn broke, it caught up on the sensor on the tension mast, naturally it looped and, it was very slow. But this is the nature of the

beast. My 28 rows of garter stitch pattern took about three hours each, so a whole jumper would take days or even weeks, according to the garment. This would not matter if one allows for this, but it does tie up the machine for a long time.

I know some folks go off and do the shopping, leaving the garter carriage running (they say it is a deterrent to burglars, maybe they're right!), but I couldn't pluck up courage to even go out of the room – instead I sat at the computer, typing this article! A good thing I did, because the carriage caught up on the right-hand end where it sat on the extension rail and went gaily on, chuntering away, without proceeding to knit the row. If the yarn breaks or a needle is bent, the machine will switch itself off, but not when it sits on the extension rail working away and giving the listener every indication that it is knitting the row. So what a good thing I hadn't gone out shopping!

I gave the rail a push and this solved the problem for a while, but it managed to get out of line again. Not that this in any way affected the final knitted piece, but it proved to me that my mistrust was justified. A couple of times it stopped in the middle of a row without any apparent reason; having checked the yarn wasn't broken I switched on again, giving an ever-so-gentle push and off it went. Obviously one must not force these things, I can only think a needle was slightly out of line.

That reminds me, when I first started on the garment the carriage turned itself round after about 20 stitches. This told me that I had not checked the end needle and, sure enough, there was one missing. If the carriage finds a gap it assumes it has come to the end of the row and goes back the other way. I guess we have all "lent" ourselves a needle from the end to replace a bent one in the middle. Luckily I had recently bought 10 spares, so I could replace the end one and all was well. I was working on stitches 95 on each side of "0", which is why the carriage hadn't detected the problem when doing the tension piece.

When I had knitted the back and sleeves I saw there was only a small quantity of yarn on the cone. I had weighed it before starting and it seemed about right, calculating that the cone would weigh about an ounce. But this was an old cone and they were thicker 20 years ago. So before starting on the front I wound the wool off, weighed the back and found that the balls of yarn weighed just a fraction more than the back. So I should have enough, considering I had a lower neckline, but then I had to knit a neckband. So instead of the splendid neckband I usually do, which has plain rows and is backstitched on the right side, I just picked up back and front and knitted rib until I had only a few yards left. This was used to catch the open stitches to the inside of the neck; I sewed up with some acrylic in a similar shade. However, when it was washed it seemed rather wider than I had intended and the welt was very loose (nothing much I could do about this now).

My son-in-law liked the garter stitch bands, but I told him if it was too wide I would get some machine washable wool and make another one. "Good," he said and then told me my daughter loved the sloppy welt, so had commandeered the garment! Win some, lose some . . . now I have to go through the painful process again of two tension pieces and waiting for the garter carriage to do its stuff. Never mind, I have set up the punchcard machine and can knit something with that while I'm waiting!

You will not be surprised to learn that we find Joan's column is a favourite with many of our readers, who look forward to the next instalment with eager anticipation. However, you may not know that you can now read more of the amusing events in this particular knitter's life, as well as picking up more of her excellent hints and tips for better and easier knitting, in our sister magazine To & Fro where she has a new feature, "Look at Life".

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Silver Special

LOOKING AT LACE

Part 1 - Transfer lace (SK830)

Welcome to the first installment of a new series specially for Silver knitters. Over the next few months, we're going to turn our attention to lace and just hope the weather is good this summer!

Maggie Dyke

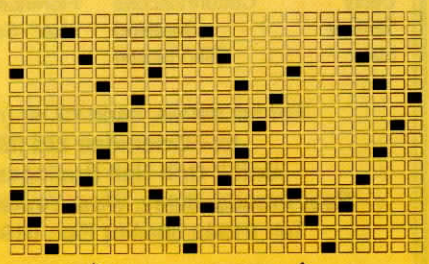
If all goes according to plan, we'll be looking at single action transfer lace, fashion lace, punch lace and even some tuck lace on the chunky machine.

We're starting off this month with some transfer lace on the SK830 fine gauge electronic machine. All the samples and the garment, use one of the standard cards which comes with the lace carriage – Card No. 1 – L, pattern L – (4). It's a 24 stitch repeat pattern which, of course, makes no difference at all to electronic machine owners, who can use any size of repeat on any gauge machine. Some of the variations we've done use the Pattern Width Indicators on the EC 1 Pattern Controller to alter the width of pattern used and, bearing fine gauge punchcard machine owners in mind, I've made them a size which will fit into the 30 stitch pattern repeat of that machine. Samples Three to Seven use either a five or 15 stitch repeat, both of which will fit into a 30 stitch punchcard very nicely.

Next month we'll move on to the lace carriage on the SK840 standard gauge electronic machine, again knitting single action transfer lace. Do Join me again to see what happens!.

You can find more of Maggie's designs and patterns for Silver Reed machines in our sister publication To & Fro

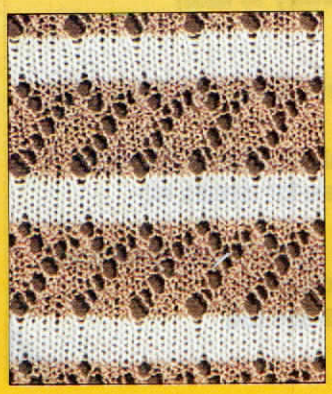
CARD No.1-L – PATTERN L-(4)



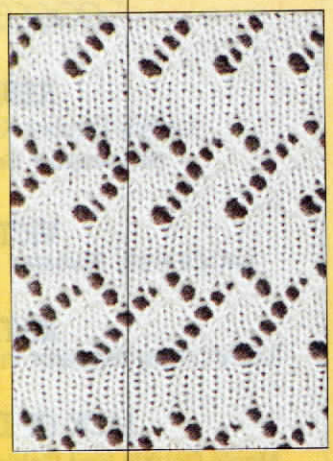
⇑ Needle 5 ⇑ Needle 17

SAMPLE ONE ►
This shows the pattern knitted with absolutely no interference from me whatsoever, exactly as it appears on the design card! All those lovely fine gauge stitches make a fabric with a wonderful drape – perfect for long hot summer days. Not being one to leave well alone, I decided to fiddle about with the width of the pattern repeat, to see what variations we could achieve.

SAMPLE THREE ►
This is knitted in one colour and was the result of the first experiment in moving the Pattern Width Indicators. When deciding where to put them, I had to check the card to make sure two adjacent needles wouldn't transfer; the lace carriage is also trying to transfer its own stitch on to the next needle! Check to make sure this isn't going to happen when you position the Pattern Width Indicators on your own fabrics. For this sample, the Pattern Width Indicators are set on 0 and 5. The plain rows between the pattern areas are controlled by the pattern card, so you can just keep on knitting without moving the Cam Lever between Lace and Stockinet.



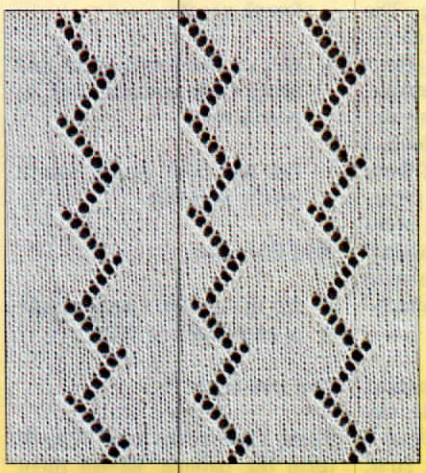
◄ SAMPLE TWO
This sample incorporates some different colours and gives a fabric which also looks quite nice sideways. Turn the page sideways to have a look. I thought it might make quite a nice skirt, using the pattern the normal way round (with horizontal stripes) as a top to go with it. The stripe sequence is as follows:- * Two rows brown, 16 rows cream, two rows brown, 16 rows beige *. Repeat from * to *.



◄ SAMPLE FOUR
This sample is knitted with the same setting as for Sample Three. The only difference is, that a second colour has been introduced for the plain rows. Knit six rows brown, * six rows cream, 12 rows brown *. Repeat from * to *.

SAMPLE FIVE
The Pattern Width Indicators are still set to 0 and 5 for Sample Five. This also involves some manipulation of the card. If I was going to use this pattern for a lot of knitting, or for a garment, I would have redrawn it, allowing for the plain rows, rather than re-winding every few rows.

To knit it using the standard card:- * Lock the pattern on row 1 (Inspection Light on). Knit three rows in gold. Release card (Inspection Light off). Set machine to knit lace and knit 12 rows in cream. The first six rows will be in transfer lace, the next six will be stockinet *. Repeat from * to *.



SAMPLE SIX
This moves the Pattern Width Indicators to a new position. The left Pattern Width Indicator is set to 17 and the right is set to 32 (this means that the pattern repeat is 15 stitches, so the pattern will fit twice into a fine gauge punchcard). This fabric would make a good co-ordinate with Sample One.

SAMPLE SEVEN
This sample is fairly involved to knit and again, if I was using this throughout a garment, I would re-draw the pattern card. Knit it as follows, using the standard card:- * Lock card on row 1. Knit two rows in gold. With Pattern Width Indicators set at 0 and 5 and machine set to knit transfer lace, knit six rows in cream. Set machine to stockinet and knit two rows. Set Pattern Width Indicators to 17 and 32 and pattern to row 1. Set machine to lace and knit 18 rows. Set machine to stockinet and knit two rows in cream *. Repeat from * to *.

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Question Time

TALE OF DISCOVERY

I am writing this article just after hearing a lovely story that I must share with you, then it's back to knitting, with two super stitch patterns that I've "re-discovered" for you.

Pat Coulston

My niece has a dear little cottage in a semi-rural area. The day after Christmas she had to get to the tiny cupboard under her sink to lift out a bucket. Imagine her surprise when, lifting it out, she saw a pair of twinkling little brown eyes blinking at her from the ground. Being a very practical and unflappable girl, she called her husband (tough Marine type) and said, "Bob, I think we have a little problem here," pointing to the twinkling eyes. He stooped down, put his rather large hands towards "twinkle eyes" and got bitten for his trouble. Undaunted, he tried again and this time, lifted out this tiny bundle of brownish fur – plus twinkling eyes. "What is it?" asked Debbie, "it looks like a sort of mouse, but is very tame and has a hairy tail."

Whilst Bob held this little creature, she went next door to see if they had lost a pet. Her neighbour was in the garden and when Debbie asked whether she had lost a pet mouse, or something like it, appeared very startled. "Is it a light brown hamster?" she asked. Debbie replied that she had best come and have a look.

This lady, on seeing "twinkle eyes" was absolutely ecstatic. She had been left with the awesome responsibility of caring for her granddaughter's pet hamsters and, to her horror, one had escaped. How she was going to confess this loss to her granddaughter? She had not known! How this little creature had got from next door into Debbie's house, was a mystery too. However, all was well that ended well and Twinkle Eyes was no worse for his adventure. It was a good job for him that Debbie was not mouse-scared and that Bob bore no grudges about the bite!

This story has absolutely nothing at all to do with knitting – perhaps I should have made something up to the effect that I made all the hamsters little coats to keep them warm! Actually, I did knit something for my dog and the Vet was so impressed, he said I should market them! My dog Jaz often gets problems with her "dew claws" and has to have them removed surgically. When this surgery is performed, the dressing has to be kept clean and dry for about a week. Not an easy task when going out for walks. So, I make "paw stalls". I use 4-ply yarn and both beds, do a normal cast on, but stay in circular knitting and knit the length required. Then I cast off and sew ties on. When a walk is due, I place a polythene bag over the dressing and then put on the paw stall, tying it securely.

Alternatively the stall can be put on first (over the dressing), then the whole paw encased in a polythene bag and fastened firmly with tape. I make a few of these paw stalls so I can keep changing and washing them. The number of stitches required depends on the size of the dog's paw. It is trial and error until you get the size right. As I said, the Vet was very impressed!

I recently acquired some wonderful old patterns for the Passap Duo and E12. I think, although I am not positive, they were produced in the fifties. The pictures are absolutely terrific – did we really look like this?!

One of the patterns was for a lady's jumper. Short, tight and so "fiftyish" – but, the actual pattern (not the shape!) of this garment was interesting. The same was true of a man's cardigan. The photo was hilarious and the garment unbelievable, but, the stitch pattern was worthy of taking a second look. I experimented with both of them and the results were most pleasing. The patterns, which were written for a Passap, translated very easily for Japanese machines with a ribbing attachment.

I have started these patterns off with an every needle rib, but a 2x1 (commercial rib) or a 1x1 could also be used. First, however, here are some knitting notes:-

- When working on either of these patterns, count the cabling needles from the left (or right if it is easier) and remember, the empty needles are included in this count as well.
- After cabling, leave the needles involved in HP.
- Be careful that the stitches you cable do not get caught up on the sinker posts.
- Make sure that the ribber stitches do not get pulled up whilst you are cabling, as they will then come "undone".

EXAMPLE ONE

Cabled lace worked vertically at the centre of the knitting.

Cast on and knit about 12 rows. Transfer the stitches marked x from the main bed to the ribber bed, having the centre five needles in working position, as shown here, in the centre of the needlebed.

x x | | | | | x x | | | | | x x | | | | | x x

This is the middle panel. All stitches remain on ribber bed.

** On the first row:-

- Transfer the centre stitch of each block of five to the ribber and leave the empty needle in NWP.
- In each block, take the second stitch and place it on the fourth needle.
- Pick up that fourth stitch and bring both stitches back to needle two.
- Put the now empty fourth needle into WP.

Knit four rows.

- Put the central empty needle in each block to WP.

Knit four rows **.

These eight rows from ** to ** form the pattern. Repeat them continuously. The result is a cable pattern plus a lacy effect. The stitches either side of the cable remain plain. You can use this pattern anywhere on a garment:- in the centre, on the side, or up the centre of a sleeve.

EXAMPLE TWO

Half Fisherman's rib cable between rib blocks.

Cast on and knit rib or edge to the depth required. On the main bed, transfer the stitches to the ribber to obtain the following needle arrangement continuously across the work (Diagram shows an extra stitch at each end):-

| | | x x | | | | x x | | | | x x | | |

The stitches remain on the ribber. Set the main bed to tuck going to the left.

Silver Reed or Knitmaster: Left side lever towards you (right side lever away from you).

Set cam to Tuck.

Brother: Press left tuck button.

Knit 12 rows.

Cable two over two, over the first, third, fifth blocks of four needles and so on across the work.

(Tip: You may find it easier to remove the first two needles using the double transfer tool to hold the stitches but to transfer the next two, one at a time, with a single transfer tool.)

These 12 rows form the pattern. Repeat them continuously.

Now, if you want to take these two patterns further, they both look stunning in Plated Rib. The two yarns you choose need to be about 3-ply when used together. I found that Bramwell's Silky was ideal for the plating yarn because of its smooth shinyness.

Go back to Example One and use the same needle arrangement. With the ribber Plating Feeder inserted, yarns chosen and perhaps tension altered if it is necessary, knit exactly as before.

For Example Two, again, use the same needle arrangement, have the ribber Plating Feeder inserted, yarns chosen and perhaps tension altered if necessary. However, do not set the levers for tuck (half Fisherman's rib) as this is knitted in a plain rib. The result is gorgeous.

Some of the "older knitters" by which, of course, I mean older in machine knitting and NOT in years (!!!) may remember that some years ago I used to work with a colleague by the name of Debbie – Debbie Kendall. We worked together at Metropolitan when they were based in Poole, Dorset, both on the Correspondence Courses and in the Teaching School.

Debbie has, in these intervening years, continued to teach machine knitting and has just come up with something really good. Guess what? It is a Correspondence Course for "Cut and Sew". (Debbie is currently writing a series on the same subject for *MKM*.)

Lots of knitters I know use this technique for shaping necklines and shoulders instead of shaping on the knitting machine since it is so much easier and takes so little time. This method, is however, only the beginning of a very fascinating subject. Debbie starts at the very beginning, teaching about machine sewing on different types of knitted fabric and works her way from necklines through various techniques up to the final lesson when a small garment is made.

The beauty of a course like this is that it is suitable for ALL knitters, no matter what knitting machine they have, how old or modern it is and however experienced or inexperienced is the knitter. The course is divided into lessons and each lesson is returned to Debbie for advice. She also has available a telephone "Helpline" if it is required.

If you would like details of this most fascinating subject, why not write to Debbie? Her address is:-

Mrs Debbie Kendall
32 Fortescue Road
Poole
Dorset BH12 2LJ

A stamped addressed envelope would be appreciated. I am working through Debbie's Course myself at present, so I am very pleased to recommend it to you.

I was at a party recently and saw a sweater that completely fascinated me. The owner, not a knitter, was a bit taken aback at all this technical interest in her garment. You know how it is, when you rush off for paper and pencil, then start to draw it, making notes of all the relevant details as quickly as you can, before the owner starts to get a bit edgy!

I find that they quite like the attention at first, but when I ask if they would be kind enough to show me the inside of the neckline, let me look up the centre, the seams and so on, this gets a bit too much for them! However, I did manage to persuade this lady to let me borrow her jumper at a later date so that I could analyse it in peace!

So, when I wanted it, I gave her a ring to make my request and she was highly amused. It was arranged that I should go round and collect it, but when? We couldn't agree a time we could both manage, so she said, "No problem, I have a wheely bin by my side gate, I'll leave it in there"! What a brilliant idea – I have never thought of hiding something in my wheely bin! I must check though, when I go round to collect it, that I don't get all the way back home with a bag of her kitchen rubbish! The next day, I did not get round to my friend's house yesterday because I had a visitor – then I forgot all about it. Then, at lunch time the day after that, I suddenly thought of the jumper, remembered I had not collected it and had a complete panic that the dustbin men had been in the morning. I 'phoned my friend – the answerphone was on of course! Hours later she 'phoned back. She hadn't checked whether I had taken it BUT, thank goodness, the dustbin men had not been and it was still there! That was a close shave! The moral of the story: The wheely bin is not a good "hiding place"!

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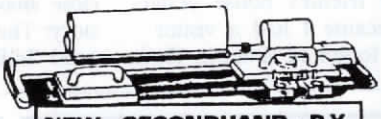

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SIDEWAYS KNITTED SKIRT 7

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Denys Brunton Magicolor. (Yarn Guide No.11.)
1 [1, 1, 2, 2, 2] x 340 g cones in Shade 7GA (MC).
2 cm wide elastic to fit waist, plus 1 cm.

GARMENT WEIGHT
Finished garment in second size, second length weighs 305 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton BL7 0HB. Tel: 01204 852604.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit hips 92 [97, 102, 107, 112, 117] cm, 36 [38, 40, 42, 44, 46] in.
Finished length to waistband after steaming 61 [65, 69, 71] cm, 24 [26, 27½, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
26 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Steam press before measuring.

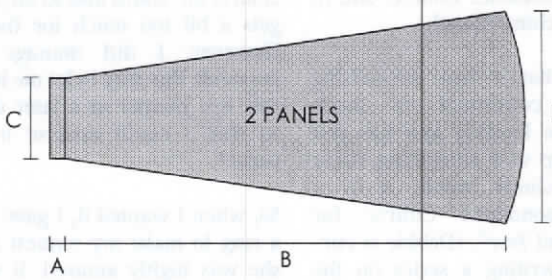
For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) The skirt has a choice of four lengths. We suggest that you mark the stitches for the size you require.
c) The number of panels knitted relate to the different hip sizes. Ease is allowed, but if you like your clothes quite loose, work an extra panel.

Designed by Maggie Andrews

Diagrams

A = 2 cm
B = 61 [65, 69, 73] cm
C = 10.5 cm (2 panels)
D = 27.5 [28.5, 29.5, 30.5] cm (2 panels) related to the skirt length NOT the hip size.



There are 8 different patterns for knitted skirts in Maggie's book THE SKIRT COLLECTION, available from wool shops, price £4.00 or price £4.50 including postage and packing, direct from:-

Maggie Andrews
79 Hookfield, Harlow, Essex CM18 6QQ

Please add 50p for Europe and £1.00 Rest of World. Sterling only. For illustrated book list, please send S.A.E. or International Reply Coupon.

TO KNIT

Push 170 [180, 190, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. * Using MC, K 10 rows. Set carriage to hold. ** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ** 15 [16, 17, 18] times more. 10 Ns rem in WP. Set carriage to knit back to WP. K 10 rows. Place marker at each end *. Rep from * to * 17 [18, 19, 20, 21, 22] times more. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Close the latches and push Ns back to WP so that one set of sts knits through the other. Using MC, K 1 row. Pull out nylon cord and remove WY. K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

MAKING UP

Join elastic into a circle. Fold 2 cm, 3/4 in at waist edge of skirt to the inside over the elastic and catch down.

PRESSING

Work on 2 panels at a time using markers as a guide. Pin out 2 panels on an ironing board or blocking board so that the length below the waistband is 61 [65, 69, 73] cm, 24 [26, 27 1/2, 29] in, making sure the lower edge is curved. Steam press very well, dabbing the iron up and down on these 2 panels. Do not move the iron from side to side. Pay extra attention to the lower edge. Allow the panels to cool before unpinning. If the edge rolls at all, re-steam it. Now work all round the skirt. Hang up by the waist until completely dry and then remove markers.

LOWER EDGING

Push 3 Ns to WP. With carriage at right, P side of skirt facing and using a 3 prong transfer tool, pick up 3 sts from lower edge at left of seam and place on to Ns. Using MT–1 and MC, * K 6 rows. Pick up next 3 sts at left and place on to same Ns. Rep from * around lower edge. Pick up first 3 sts knitted and place on to same Ns. Cast off.

Over to You

SKIRTS MADE TO MEASURE

The sideways-knitted skirt, smooth at the waist and slightly flared at the hem, is one of the most flattering for any figure and will turn many a top into a suit. Here's how to make yours a perfect fit.

Maggie Andrews

In the May issue we included a pattern for a cardigan which was part of a suit designed by Maggie Andrews. This month we complete the two-piece with the pattern for the skirt, which is knitted sideways. Because of the demand for skirt patterns, Maggie has made a speciality of them, so we have asked her to explain how the same style can be "made to measure" for any combination of hip size and length, in the yarn of your choice. So it's "Over to You", Maggie.

I am a machine knitter just like you and I like to wear clothes that I have knitted myself. On my visits to speak to knitting clubs, my own knitted skirts are much admired and I am always being asked for the patterns.

Knitted skirts are very versatile and comfortable to wear. They are usually "easy care" and have elasticated waists. Depending on the yarn and stitch pattern used they can be heavyweight or lightweight, warm in winter, or cool in summer. They can be plain or fancy, straight, flared or pleated, smart or casual. With a variety of sweaters or jackets, they can make very attractive suits for all occasions.

There are lots of skirt patterns in my books and leaflets but there does appear to be a shortage of skirt patterns generally. I intend to show you how to make one to your own measurements and in your own choice of yarn. It is a sideways knitted, flared style which is made in one piece by continuous wedge-shaped panels or gores, knitted using holding position. It is one of the easiest garments to knit, easier than a simple sweater.

First choose your yarn. For best results use a yarn that is 75% or more acrylic. After steam pressing, this creates a soft, draping fabric which moves beautifully when worn. You will need between 400 and 650 grams depending on size and length. You will also need a piece of elastic two centimetres wide, cut to your waist measurement plus one centimetre. Join it into a circle by sewing the ends together with a one centimetre overlap.

Now knit your swatch. Cast on 100 stitches with waste yarn and knit 20 rows; carriage at right. Change to main yarn, ** knit 10 rows. Set machine to hold. * Push 9 needles at left to holding position, knit one row, push one needle at left to holding position, knit one row *. Repeat from * to * until 10 needles at left remain in working position. Cancel hold, knit 10 rows **. Change to waste yarn, knit 20 rows. Remove from machine.

Lay the swatch on an ironing board and, with a steam iron held above the work, steam the waste yarn sections so that they unroll and lie flat. Now steam press the complete swatch by dabbing the steam iron up and down on to the fabric. Do not move the iron from side to side. Make sure the edges are unrolled and lie flat. Attach two claw weights to the wide end and hang the swatch up by the narrow end to dry completely.

While it is drying, take the following measurements and write them down:-

a) Length of skirt required plus four centimetres for the waistband.
b) Hip measurement at the widest point plus 10 centimetres if you are smaller than a size 16, or plus 15 centimetres if size 16 or larger. If you like your clothes to be very loose, add a further five centimetres.
c) Length from your waist to the widest point of your hips, plus four centimetres for the waistband.

As an example we shall say A = 71 cm, B = 101 cm and C = 25 cm.

When the swatch is dry lay it flat and take the following measurements:-

d) Length of the swatch.
e) Width of the swatch at the narrow end.
f) Measure down from the narrow end of the swatch, measurement C (25 cm) and mark the waste yarn. Measure across the width of the swatch at this mark.

For our example we shall say D = 38 cm, E = 4.5 cm and F = 6.5 cm.

All that is left now is to make two simple calculations. Use a calculator and key in the details as given.

Divide the length of the swatch into the 100 stitches knitted and multiply by the length of the skirt to find the number of stitches to be cast on.

Key in :- 100 ÷ D x A = number of stitches to cast on. (Round up or down to nearest whole number.)

Example:- 100 ÷ 38 x 71 = 186.8 (187) stitches to cast on.

If the answer is more than 200, deduct the four centimetres for waistband from A and C and recalculate. Add a knitted-on waistband afterwards.

Divide the width of the swatch at hip level into the hip measurement to find out the number of panels to knit.

Key in:- B ÷ F = panels. This is the number of panels to knit. (Round up or down to the nearest complete panel depending on the ease allowed.)

Example:- 101 ÷ 6.5 = 15.5 (16) panels.

The knitting is now very easy. Cast on the stitches in waste yarn, work from ** to ** as for the swatch, adding any odd stitches to the last set of 10. Knit the number of panels required and finish with waste yarn. It is easy to keep count if you hang yarn markers at the sides after the last row of each panel.

The seam can be grafted or seamed on the machine as follows:-

With right sides together, pick up the stitches from the waste yarn and at main tension, knit one row. Knit the next row by hand pulling the needles back to non-working position, pull work forward to return the needles to working position and latch or link off, pulling each stitch through the next. Sew the waist edge of the skirt (smaller edge) down over the circle of elastic to form a two-centimetre waistband.

All that is left to do now is to steam press the skirt. Draw out a wedge-shaped diagram of two panels, side by side, on a large piece of paper or a piece of old sheet. The narrow end of each panel is measurement E (20 rows). The length of the panel is the skirt length.

The wide end of each panel will vary according to the length of the skirt. Note the number of rows knitted here; this is two rows per 10-stitch shaping, plus 20 rows of straight knitting.

Divide 20 by measurement E to find rows per centimetre and divide rows at wide end by rows per centimetre, for exact measurement.

Example:- 20 ÷ 4,5 = 4.444 rows per cm.
54 rows at wide end ÷ 4.444 = 12.15 cm.

Mark the length at several points and draw the edge as a curve. Pin the diagram on to the ironing board and, using yarn markers as a guide, pin two skirt panels at a time on to the diagram.

Steam press the two panels very well, paying extra attention to the wide edge. Dab the steam iron up and down on to the fabric, do not move it from side to side. Allow to cool before unpinning. If the wide edge rolls at all when you unpin it, press the edge again so that it lies flat.

Repeat the pressing process, two panels at a time, all around the skirt. When complete, hang skirt by waistband to dry. The skirt can be left as it is or an appropriate edging can be added to the bottom.

If you prefer to use a ready-made pattern, follow Pattern 7 for the same design or Maggie's book "The Skirt Selection" has eight different skirt patterns suitable for all occasions. It is available from Maggie, price £4.50 including p&p for UK addresses but please add 50p for Europe or £1.00 for the rest of the world. Sterling only. Send a sae for an illustrated catalogue of her books.

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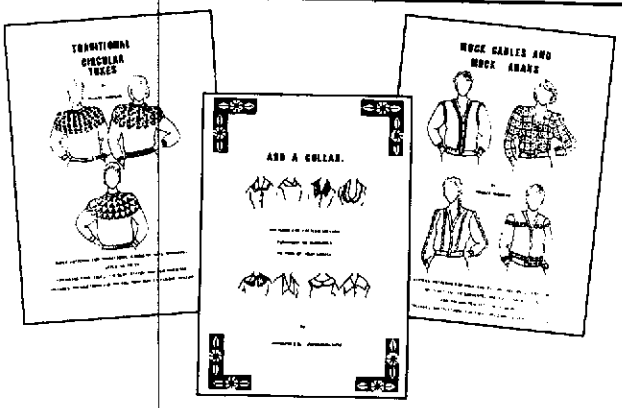

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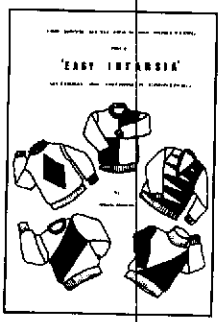

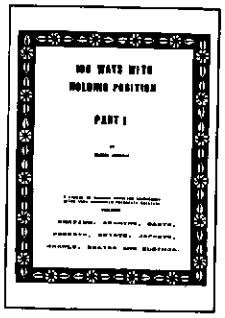

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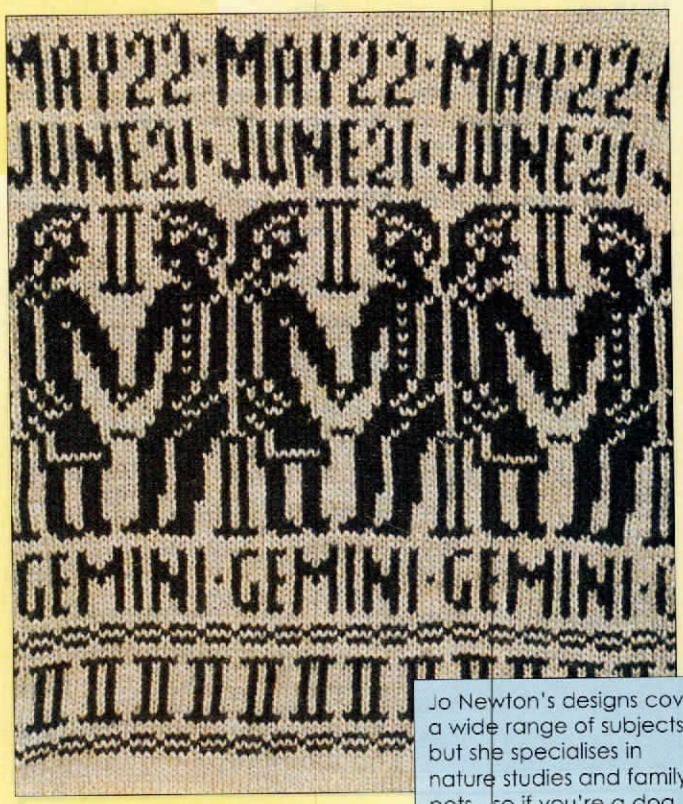
Picture Parade

SIGNS OF THE ZODIAC

GEMINI - The Heavenly Twins

My research tells me that Gemini is ruled by Mercury so I have included, in this month's electronic pictures, the sign for Mercury and some stars, as a change from Gemini's own rather boring sigil, which looks like the Roman numeral two.



Jo Newton's designs cover a wide range of subjects but she specialises in nature studies and family pets - so if you're a dog lover looking for a particular breed, just ring Jo! For a complete list of all her booklets, disks and design sheets, just send a sae to:-

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Fax: 01476 568539

YARNS USED

24 STITCH PATTERN
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588 Parchment with 524 Congo (dark green)

60 STITCH PATTERN
Forsell Shamal
541 Bluebell with 502 Llama (cream)

93 STITCH PATTERN
Forsell Shamal
578 Mulberry (dark mauve) with 512 Sky Blue

Jo Newton

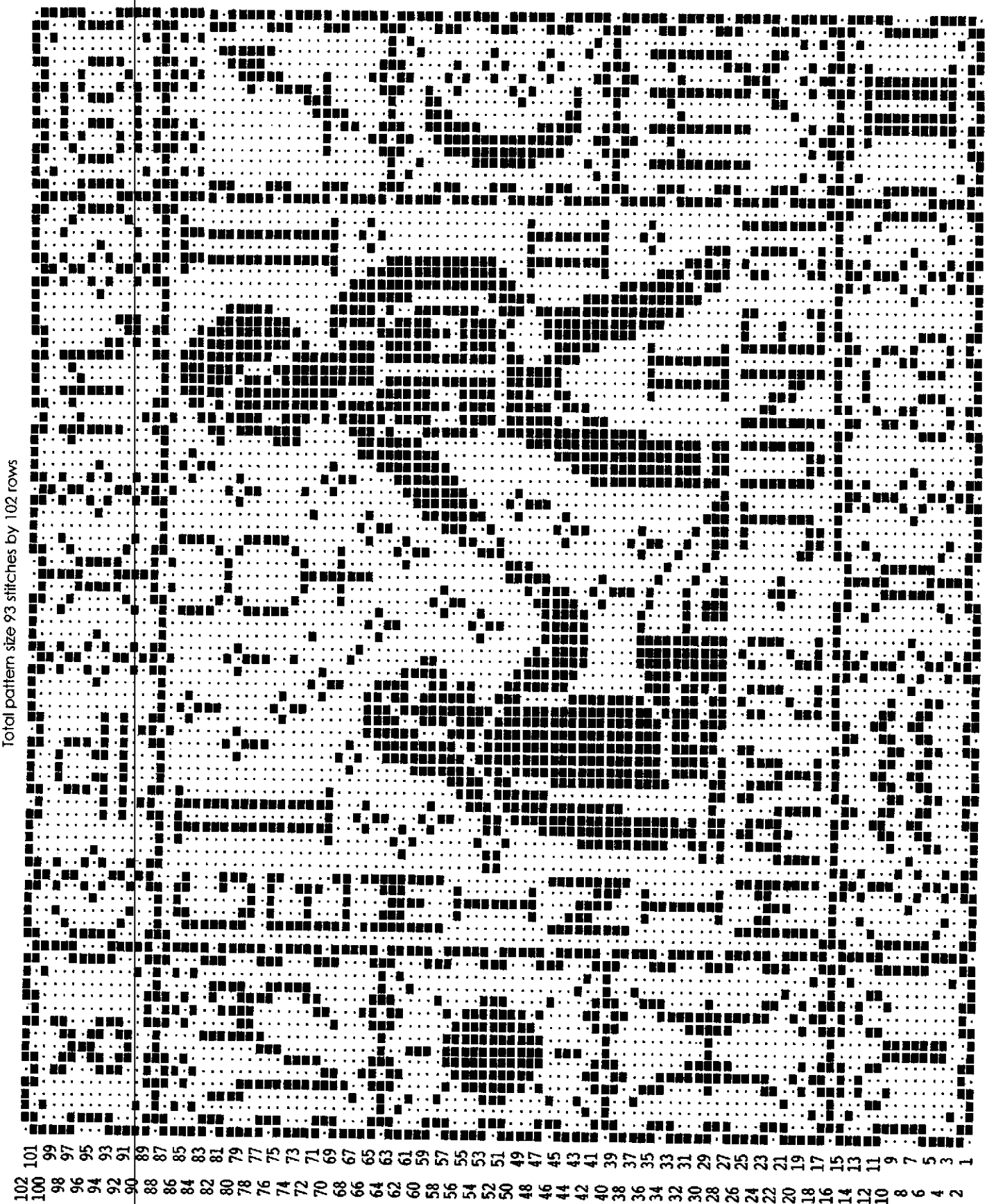
The 24 stitch pattern of the twins can be used as a single motif if desired, or as a repeating border or band across the chest of a jumper, beginning and ending with the decorative sigil motif pattern.

This border pattern goes well, of course, with the electronic designs which are planned as single motifs - though the 60 stitch one could be repeated. With one of these used on the front of a jumper, all or some, of the 24 stitch pattern could be used on the sleeves.

As in most of these zodiac designs, you will find there are long float threads in the largest picture at rows 17 and 27. My advice, as before, is to ignore them as they happen and then later, when you are darning the ends in, to snip the floats in the middle and darn them neatly in as well. I wish I could tell you to turn the page and show you what I mean, but this will not show you the back of the swatches!

All Jo Newton's designs are available on disk and she is happy to add this month's designs to any disk bought from her, at no extra charge. Don't forget that there are now disks for the last series of Picture Parade and for all Jo's designs. Disks for Brother or DesignaKnit format are priced £4.95 plus 25 pence postage and packing.

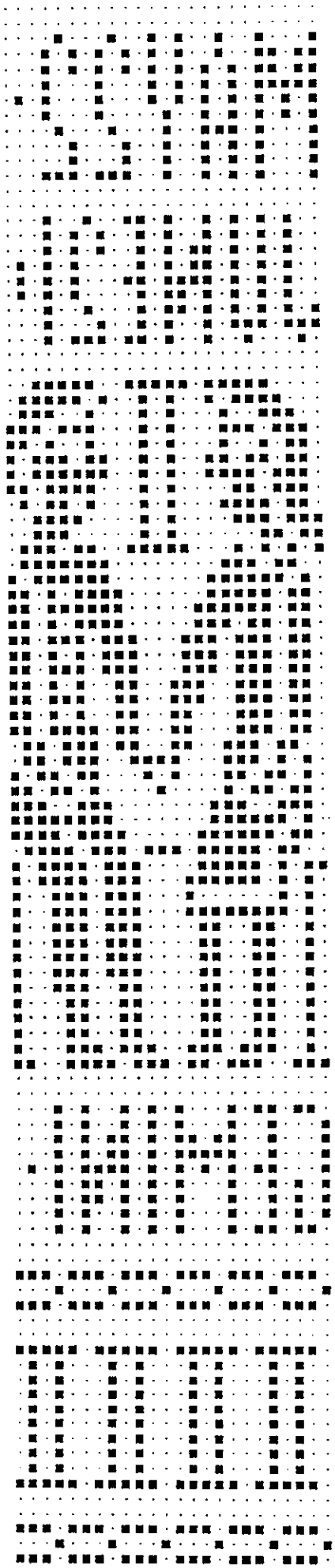
93st ELECTRONIC CHART
Total pattern size 93 stitches by 102 rows



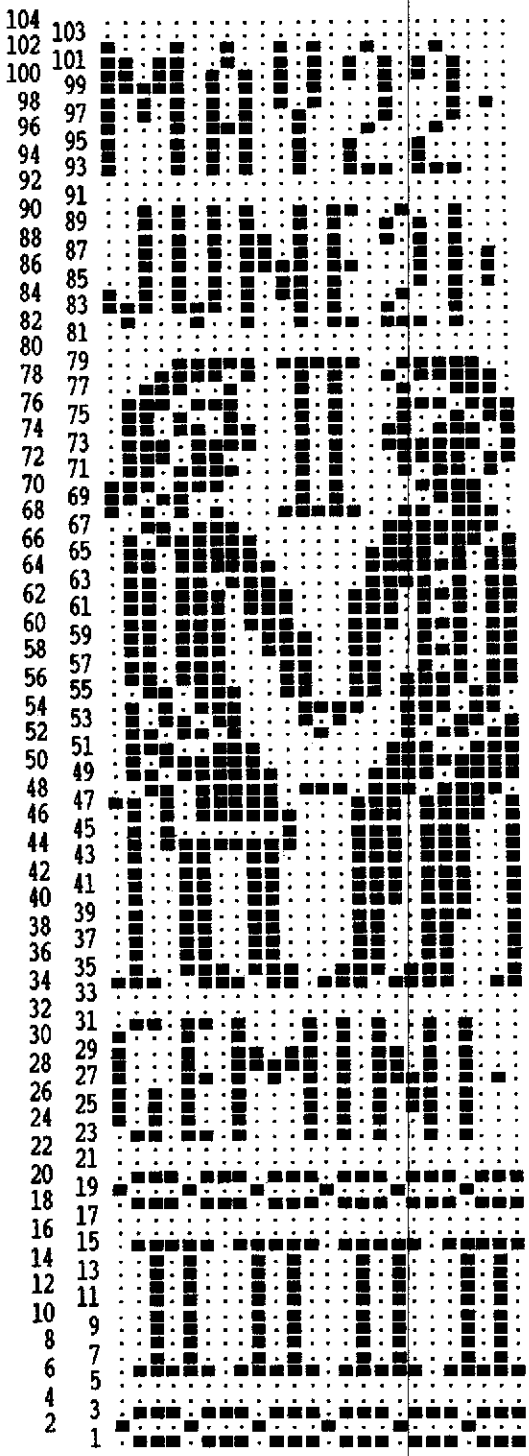
ELECTRONIC MACHINES
Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.

50 ►

24st PUNCHCARD CHARD

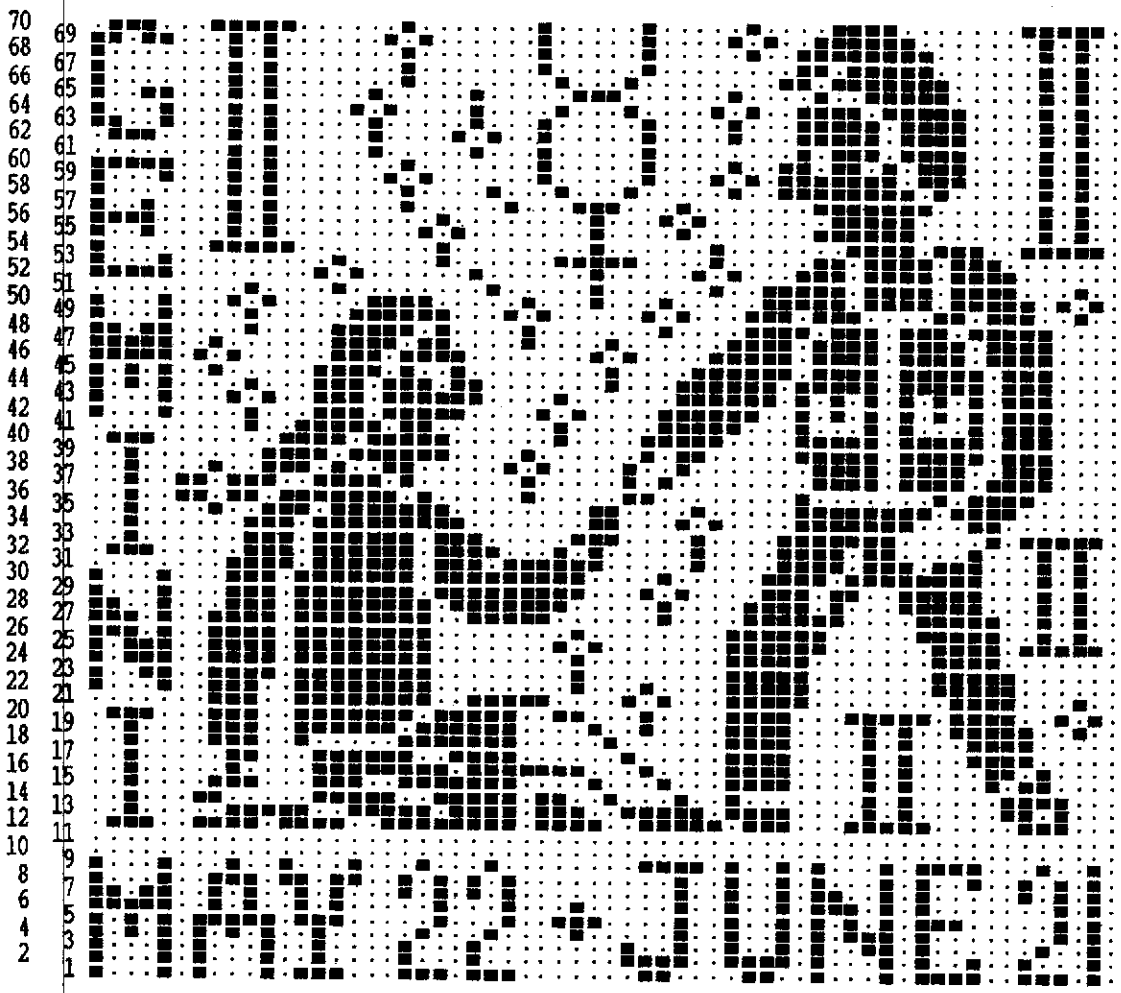


24st ELECTRONIC CHART



ELECTRONIC MACHINES
Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.

60st ELECTRONIC CHART



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DesignaKnit

THE BASICS

Part 4 – Using Standard Shaping

It is very quick and easy to design a garment shape with DesignaKnit 6. Select the garment type, use a set of basic measurements, change the detail such as neck or welt depth and the garment can be ready to knit in minutes.

Diane Bennett

I know that some of my readers will be thinking, "I would love to be able to do that, but I can't". Read on, then follow this step-by-step guide at your computer and you will find that you CAN do it!

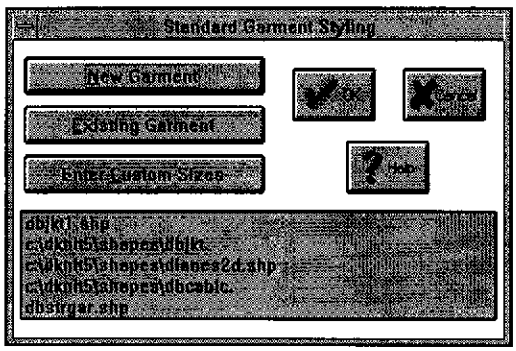
DesignaKnit Standard Shaping makes it possible to design a sweater, cardigan, waistcoat, sleeveless pullover or skirt. The skirt is knitted from bottom to top in panels. The other garments can have straight, set-in, raglan or saddle sleeves and a variety of necklines. Other garments, such as circular skirts, are designed using Original Shaping – a very powerful part of the program which I will be exploring later – but please start with Standard Shaping, Original is for the more experienced user.

The main steps which are required to design a garment with Standard Shaping are:-

1) Select the garment type.
2) Enter the tension or an approximate tension which can be altered later.
3) Select or enter measurements.
4) Change the detail of the garment using styling.
5) Save the garment.

By taking each step in turn, you will be able to see how a complete garment is designed.

Figure 1



GARMENT TYPE

After opening DesignaKnit, click on the icon at the top left of the screen for Standard Shaping. If you are not sure which this is, remember that if you move the cursor over an icon, a message at the bottom of the screen will show you what it does.

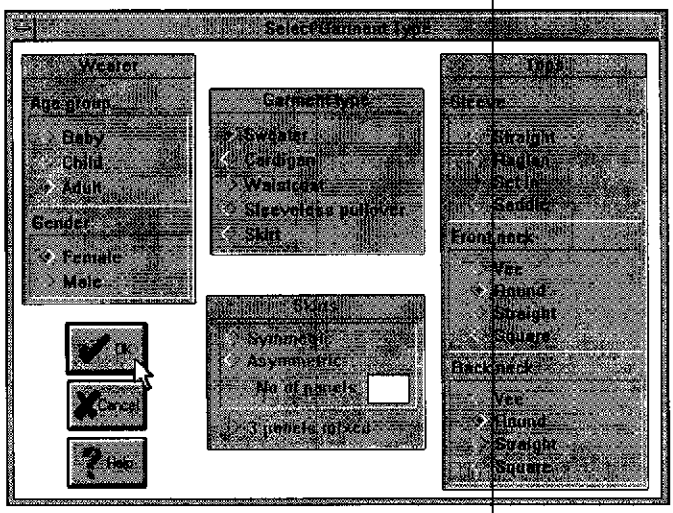


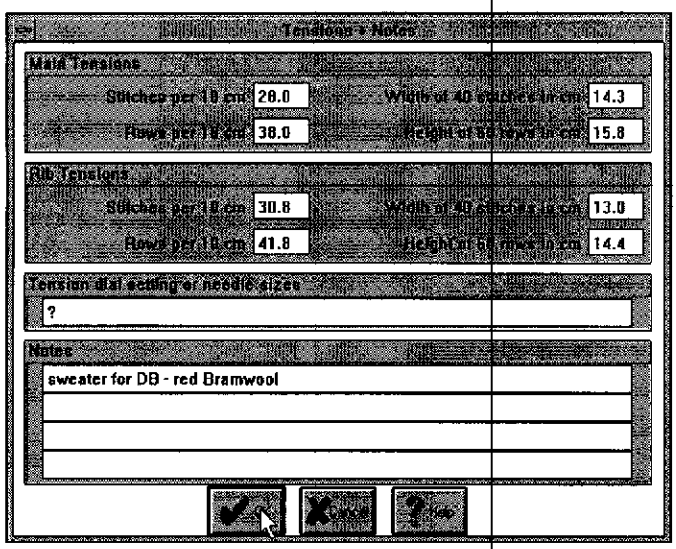
Figure 2

When entering the Standard Shaping screen for the first time after opening the program, the box shown in Fig. 1 appears. From this it is possible to open the file of a garment which has already been designed, enter custom sizes or start a new garment. Click on the **New Garment** box. The garment selection box, Fig. 2, now appears on the screen and it is from this that the type and style of the garment is selected.

First, look at the two boxes on the left side, which are headed **Age Group** and **Gender.** It is very easy to forget to alter these when you are designing for a baby or a man. The selection here controls the group of sizes. These are displayed as Standard or Custom sizes from which the measurements that the garment is based on can be selected. Baby height 74 centimetres (29 inches) will ONLY be displayed if **Baby** has been selected by clicking on the diamond to the left of the word "Baby".

The top centre box is probably the most important – it is here that the type of garment – sweater, cardigan, waistcoat, sleeveless pullover or skirt is selected, again by clicking with the mouse on the diamond to the left of the garment to be knitted. If one of the "Tops" is selected, as in Fig. 2, it will be possible to select the sleeve type, front and back neck, on the right. Select Skirt and the type and number of panels can be selected at the

Figure 3



bottom. Practice using this box by selecting different garments, then reset it as shown in Fig. 2 as Adult, Female, Sweater, Set-in sleeve, round front and back neck. Click the **OK** box to move on to the next step.

TENSION

The next screen, Fig. 3, requires tension information to be entered and this is often ignored by beginners with the program. After all, how can the tension be entered until the garment design is complete and the tension square knitted? When designing a stocking stitch garment (the ideal way to start with DesignaKnit), don't enter the tension at this point, but remember to return to this screen using **Options – Tensions** from the menu and enter the exact tension before starting to knit the garment.

For a garment knitted with a stitch pattern, it is very helpful to enter an approximate tension into this screen. The selected tension controls the shape of the grid rectangles in **Stitch Designer.** If the correct type of tension for the stitch pattern has been entered, the display on the screen will be like the finished fabric. Design a Fair Isle fabric with a tuck stitch tension, however, and the result will be very different.

Enter the main tension as 28 stitches, 38 rows as in Fig. 3. It is not essential to enter a rib tension but it is helpful to set this about 10% more than the main tension for a good screen display of the garment. A very tight or loose stitch tension for the rib can produce some very strange effects – set the rib tension to 9 stitches to 10 centimetres (4 inches) and you'll see what I mean!

At the bottom of this screen the tension setting and notes can be entered. When entering an approximate tension, put a ? in the tension dial box, then replace this with the setting when entering the exact tension later. A little detail of the garment is helpful when trying to find a particular one from the large number that the serious DKnit owner designs.

MEASUREMENTS

Click **OK** and the ease box is displayed. Casual (or medium) ease is most commonly used, as in Fig. 4, but for a skinny top select Classic (tight) or for a jacket, Oversize (loose) may be more suitable. Click **OK** and either **Standard Size** or **Custom Size** can be selected. Standard sizes are average, like those used for commercially made knitwear. For a better fit, exact measurements can be entered for members of the family or customers – more about this later in the series. Click on **OK;** selected ladies' size 92 centimetres (36 inches) and a box with the measurements (Fig. 5) is displayed. Any of these can be altered – click into one of the boxes and notice that the measurement required is shown on the drawing at the centre bottom of the screen. Click **OK** and the garment is shown on the screen.

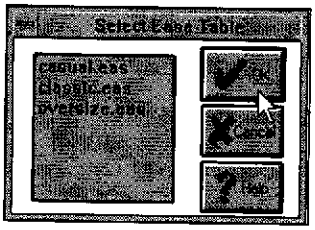


Figure 4

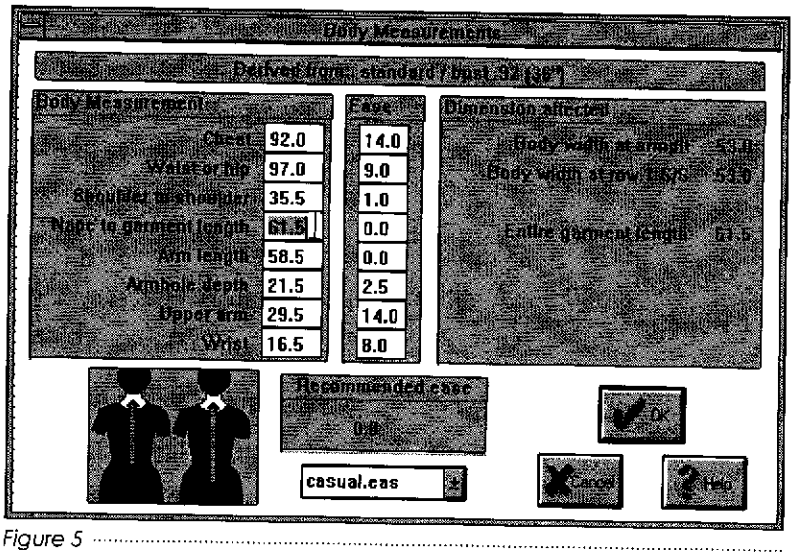


Figure 5

STYLING

The garment can be knitted exactly as shown on the screen, but DesignaKnit includes six styling tools to allow the detail of the garment to be changed. These are on the left side of the screen, shown by the black arrow in Fig. 6. The top three are (from left to right) Body Styling, Neck Styling and Sleeve Styling and below are Raglan, Skirt and Set-in Sleeve head Styling. Only those tools appropriate to the garment can be used – having selected a Set-in sleeve sweater, for example, the Raglan and Skirt styling tools cannot be used. Click on either of these – the computer will "beep" – but nothing happens.

Click on the **Body Styling** tool (top left) and change the welt depth to 8 centimetres (3 inches). Now, find the **Sleeve Styling** tool and change the cuff to match. Explore Styling if you wish – I will be returning to this later in the series. It is a very useful feature of the program which makes it possible to design a very wide variety of garments simply using Standard Shaping.

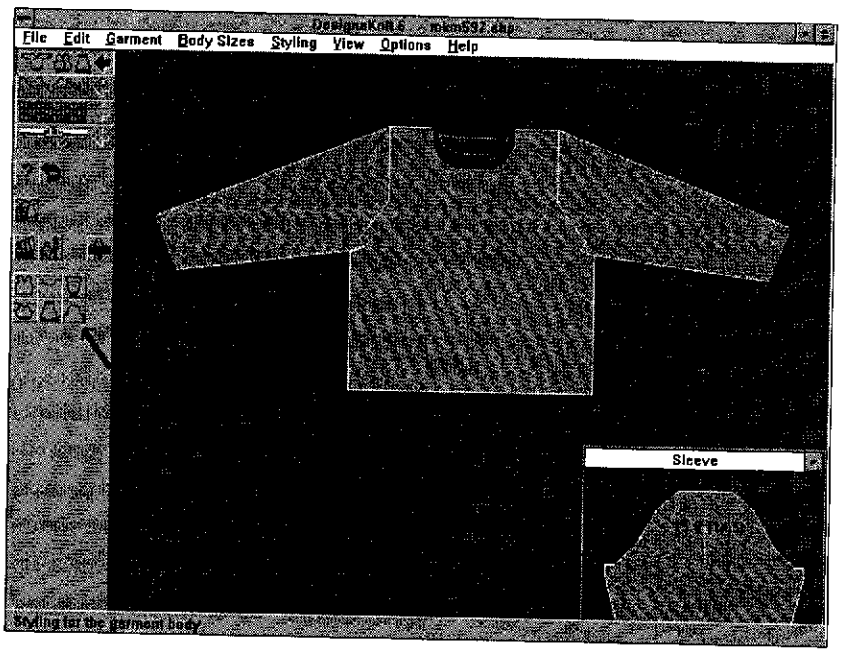
SAVE THE GARMENT

All this effort of designing the sweater is wasted if it is not saved! Use **File – Save** and enter the name for the garment. While experimenting, TEST is a good name to use for the files you create, to avoid cluttering up the hard disk. However, remember that normally it is important to use a different name each time, since saving a file with the name TEST overwrites a file with the same name. DesignaKnit will warn you of this when saving – but it is easy to ignore the warning.

Now, repeat this exercise selecting the nearest size for YOU in Standard Sizes and altering any measurements that are not accurate. Save the file with your name, ready for use later in the series when we will combine it with a stitch pattern. Next time, I will be looking at designing fabrics with Stitch Designer.

For more information about Standard Shaping - and the rest of the program, my "DesignaKnit User's Guide" is available for £5.95 from your dealer or £6.20 by post from me - but don't forget to tell me whether you are using ver. 5 or ver. 6. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues start in May and the subscription is £12, but the set of 1996 issues and disk are still available for £10 from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Overseas readers please see my advert for local distributors.

Figure 6



Brother John

MAKING THE MOST OF THE brother® LACE CARRIAGE

Part 6 – The PPD Lace Cartridge (2)

Last month we looked at how stitch plan information is entered into the lace cartridge and it ended without giving you so much as a simple stitch pattern. This month we shall look at the operation of the cartridge in a wider context.

John Blakeman

We shall begin with a short stitch plan for a lace pattern which is shown in Figure 1a. This is a mixture of fashion and fine lace so it should give you something of a challenge. Enter this into the PPD lace cartridge remembering that the stitch plan is not in hand knitting form. The grid size you must ask the PPD to provide should be twice as long. All the information you need to do this is contained in last month's article.

Having entered the stitch plan, press the HELP key to obtain the HELP MENU and select item "1. END CREATION". Once the MAIN MENU re-appears, the plan will have been converted into a lace pattern, shown here as Figure 1b and stored in the cartridge.

Before moving on there is one point about END CREATION that is important to mention. It will not let you finish with a pattern if there are more than eight rows of blank grid above the stitch plan. If you wish to finish using the PPD half way through then you need to reduce the size of the pattern grid. When you come back to finish it you will then have to re-load the unfinished pattern and expand the pattern grid to its original size. This is easily done using the HELP MENU and item "10. CHANGE PATTERN AREA".

When you need to finish your entry, first make a note of the size of your original grid then press the HELP key and choose item 10 from the HELP MENU. You will be asked whether you want to reduce or increase the size of the pattern area. Select the reduction option. You will then have to frame the reduced area that you want to save.

On the information line of the screen you will be asked to "SET CORNER" and on the grid you will see white vertical and horizontal lines which join at the point where your cursor was positioned. Think of this as the bottom left-hand corner of a picture frame. Then use the arrow keys to move this corner to the bottom left-hand corner of the stitch plan. Press the STEP key.

You will now have a white frame drawn round stitch (1,1) and the same position on the blank row above. Use the arrow keys to enlarge the frame to encompass the whole of the stitch plan that you have entered so far. You will, of course, have one blank row above the top row of the plan. Press the STEP key again.

The PPD will cut the grid down to the size of the frame then ask if you want to accept it. Press key "1" if you are satisfied. You will then be able to go back to END CREATION without difficulty.

When you come to finish the pattern off, choose MAIN MENU item "2. EDIT PATTERN". This will present you with a list of patterns and their grid sizes in stitches and rows. Select the pattern number by using the arrow keys to move the arrow on the left-hand side of the screen to the correct pattern number. Press the STEP key and the pattern will load.

Now press the the HELP key and once again select item 10. This time select the "INCREASE PATTERN AREA" option. You will be asked to enter first, the number of stitches for the new area and, second, the number of rows. After a moment the new grid will be displayed with your incomplete pattern in it. You may then continue with your work.

Having completed the entry of a stitch plan, one of the first things you should do is look at the stitch pattern which the plan has created. The PPD refers to this as the "Data Pattern". If you look at the MAIN MENU, which is reproduced here as Figure 2, you will see we have two possible choices.

The first possible choice is item "2. EDIT PATTERN" but this would not be the right choice since all it will do is reproduce the stitch plan. The correct choice will be item "4. CHECK DATA PATTERN". Select this item and see what happens.

You are presented with a screen headed "CHECK DATA PATTERN" which is made up of three columns. From left to right these are, Pattern Number, Stitches and Rows. You see an arrow to the left of the pattern number and you can move this up and down the list to select your choice. This is exactly the same as with the ordinary PPD cartridge.

Select the pattern you have just entered. The PPD will present you with the completed stitch pattern. If you have selected the wrong one, just press the HELP key again and you will return to the pattern list and be able to select another. I shall assume you have the right one.

Now let's examine the screen. You will see the grid, with the pattern on it, together with a flashing cursor. You will not be able to alter the stitch pattern. Any alterations have to be made on the stitch plan which is accessed through the main menu, item 2 just referred to. The DRAW and ERASE keys will not operate. Why then have a cursor?

There are two reasons. Stitch patterns for lace are considerably longer than their plans. In this case, the stitch plan runs right off the top of the screen. Note the bottom information line on the screen which states "ROW NUMBER OF DATA PATTERN = 64". This is the length of the finished pattern (although when I first read it I thought it was referring to the cursor position!). You will therefore need the cursor to be able to scroll through the pattern.

So use the arrow keys to scroll up the lines of the pattern. You will see interesting things happen on the left of the information line immediately below the grid.

You will see a digit on the left of this line separated by three dots from a pair of brackets. This first digit tells you which row of the stitch pattern you are on, wherever you are within that row. The stitch position within the row is not stated.

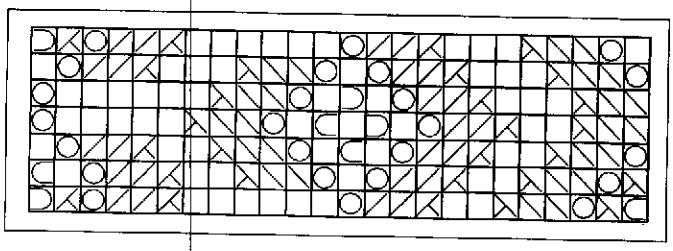


Figure 1a – Stitch plan for a mixed fine and fashion lace pattern

The information given between the brackets is the memo information that will be passed to your machine. This may be either a digit, which tells you at the appropriate time to use the main carriage of the machine and how many rows are to be knitted, or a letter which tells you whether the lace carriage should be set to true lace (N) or fine lace (F). You cannot, of course, alter any of this information. It is all derived from the stitch plan.

The next thing you may wish to do is print off the pattern on your printer. Press the STEP key and return to the main menu. Set up your printer and select item "6. PRINT OUT PATTERN".

You will be given a list of the stored patterns to select from. Make your selection and press the STEP key once more. You will then be asked whether you are using a 9-pin or 24-pin dot matrix printer. Make the appropriate selection and press the STEP key once more.

You are now asked whether you want to "TRANSFER SYMBOLS" or "DATA PATTERN". The first is referring to the stitch plan and the second to the stitch pattern. I generally run through the print routine twice, printing both off since each has its own use. Make your selection and press the STEP key once more.

You are now asked what width of paper is being used. Make the appropriate selection, press the STEP key and . . . no, the printer does not spring into life!

You are asked whether you want to enter an "external memory" number (it might be the cartridge number or the floppy disc number) but you don't need to enter anything. Next you are asked for an "external page" number (for those of you with machines where the memory is divided into pages or for recording the page/track number on a floppy disk). Again you don't need to enter anything but these things do help you find patterns. Remember, something stored is useless if you cannot find it when you need to.

Press the STEP button once more. At last you are asked if the printer is ready and one more press of the STEP key should yield the printout! You are immediately returned to the "MAIN MENU".

Those of you who need to transfer the pattern data to your machines through a data transfer lead or wish to save the cartridge memory on floppy disk will need to use main menu item "5. TRANSFER CREATED DATA".

You are asked to power up the external device and push the STEP key. This takes you to a menu screen which gives you the choice of formatting the external memory (for a new, unused disk), saving created data (that is, sending data from the cartridge), loading created data (taking data into the cartridge) or deleting created data.

For our purposes, we shall be using the "SAVE CREATED DATA" option, (for an explanation of the other choices you should see my earlier articles on the PPD), so select item "2". If you are using a floppy disk, the drive will search for space on the disk and then tell you which "page" it is using to record the contents of the cartridge. If you are downloading into the machine it will delete the contents of the machine memory and write in the contents of the lace cartridge.

Once the data transfer is completed the cartridge stays in the data transfer menu. Just press the HELP key to return to MAIN MENU.

Next month we shall be looking at the remaining items in the HELP MENU.

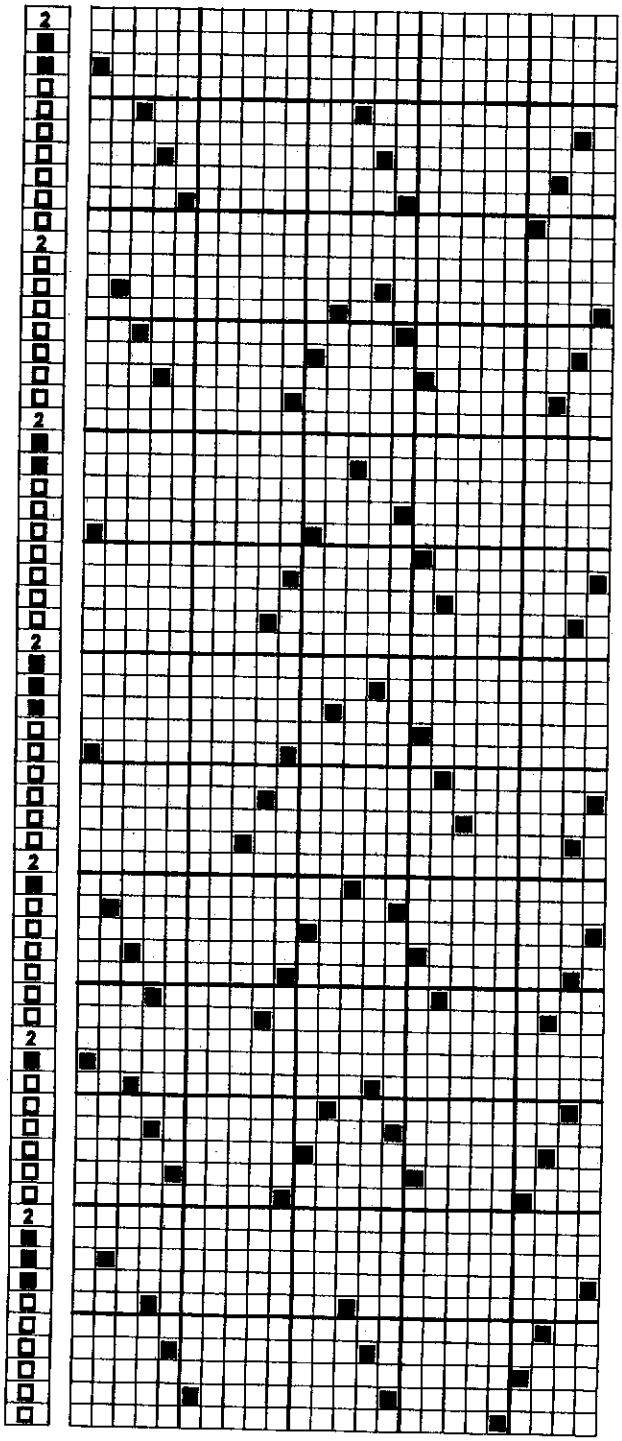
Figure 2 – The PPD Lace Cartridge Main Menu

– MAIN MENU –

1. CREATE NEW PATTERN
2. EDIT PATTERN
3. DELETE PATTERN
4. CHECK DATA PATTERN
5. TRANSFER CREATED DATA
6. PRINT OUT PATTERN
7. CHANGE MODE (PAGE)

* SELECT 1 – 7 = ■

MODE = 1 PAGE = 1



KEY TO MEMO DATA
2 = Main carriage rows
■ = Lace carriage lever to F
□ = Lace carriage lever to N

Figure 1b – Lace pattern derived from the stitch plan in Figure 1a

STROLLER JACKET 8

Designed by Jocelyn Ridout

PATTERN RATING
** For experienced knitters.

MACHINES
This pattern is suitable for Silver Reed standard gauge electronic machines.

MATERIALS
Celandine Daisy. (Yarn Guide No.11.)
3 x 400 g cones in Navy (MC).
1 x 400 g cone in Fawn (C).
Crochet hook.
1 neck fastening.
Pair shoulder pads.

GARMENT WEIGHT
Finished garment in second size weighs 1,200 g.

The fibre content of this yarn is 52% Cotton, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Telephone 01943 604440.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Length to shoulder (after hanging) approx 92 cm, 36½ in.
Sleeve seam 39.5 [40.5, 41.5] cm, 15½ [16, 16½] in (adjustable).

TENSION
25 stitches and 49 rows to 10 cm, 4 in measured over tuck stitch pattern A in MC after washing and drying (tension dial setting approximately 8).
23 stitches to 10 cm, 4 in measured over tuck stitch pattern B after washing and drying (tension dial setting approximately 8).
Tuck stitch pattern C is used to form the basis of the gores on Main Part. The length of one gore after washing, drying and hanging is approximately 70 cm, 28 in and the width at the top (including one tuck stripe C) is 9 cm, 3½ in, these measurements will alter when the whole garment is hanging due to the weight.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any electronic sheets needed from the charts provided.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
e) Before knitting the garment, it is advisable to knit one complete gore, wash, spin dry and allow it to hang until dry. Take your measurements from this, which will allow you to adjust the length if necessary.
f) This is a sideways knitted garment, the Main Part starts from the Left Front Band, then knitting the Left Front, Back, Right Front and Right Front Band.

TUCK STITCH PATTERN B
K 4 rows C and 4 rows MC. These 8 rows form pattern.

TUCK STRIPE C
K 1 row MC, 2 rows C, 2 rows MC, 2 rows C and 1 row MC. These 8 rows form pattern.

YOKE (KNIT 2)
Push 96 [100, 104] Ns at centre of machine to WP. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 1 row. Set RC at 000. Release card and cont in tuck st. K 20 rows.

SHAPE SHOULDERS
Push 4 Ns at opposite end to carriage to HP on next 6 rows.

SHAPE BACK NECK
Note patt row on card. Using a length of MC, cast off centre 18 [20, 20] sts. Using nylon cord, K 27 [28, 30] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. * Push 4 Ns at opposite end to carriage to HP, cast off 5 sts at beg of next row, K 1 row. Push 4 Ns at opposite end to carriage to HP, cast off 5 sts at beg of next row, K 1 row. Push 4 Ns at opposite end to carriage to HP, dec 1 st at neck edge on next 2 rows. Using a transfer tool, push 4 inside Ns from HP to WP on next and foll 5 alt rows. K 7 rows.

SHAPE FRONT NECK
Cast on 2 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 3 sts at beg of next row, K 1 row. Cast on 5 sts at beg of next row. 41 [42, 44] sts. K 9 rows. Using WY, K a few rows in st st and release from machine *. Lock card on number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in tuck st. Finish to correspond with first side from * to *, reversing shaping.

POCKET TOPS (KNIT 2)
Push 40 Ns at centre of machine to WP. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT–1 and MC, K 2 rows. Release card and cont in tuck st patt B. K 37 rows. Cont in st st. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts from last row worked in MC on to Ns. With P side facing, replace sts from first row worked in MC on to same Ns to form a hem. Using MT+1 and MC, K 1 row. Break off yarn, leaving an end long enough to cast off 40 sts on first pocket top. Using WY, K a few rows and release from machine.

POCKET BAGS (KNIT 2)
Push 40 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC and leaving an end long enough to cast off 40 sts on second pocket bag, K 5 rows. Inc 1 st at right and dec 1 st at left on next and foll 14 alt rows. K 14 rows. Dec 1 st at right and inc 1 st at left on next and foll 14 alt rows. K 4 rows. RC shows 81. Using WY, K a few rows and release from machine.

MAIN PART
Push 80 Ns at left and 90 Ns at right of centre 0 to WP. 170 Ns. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Set RC at 000. Using MT–1, K 1 row. Release card and cont in tuck st patt B. K 52 rows. Remove card. Cont in st st. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts from first row worked in MC on to Ns. With P side facing, replace sts from last row worked in MC on to same Ns to form a hem. Using MT+1 and MC, K 1 row. Set RC at 000. Insert card C and lock on 10th row. * and ** Set carriage to hold. Cont in st st and MC. Push 50 Ns at left to HP, K 2 rows. Push 15 Ns at left to HP on next and foll 6 alt rows, K 1 row. Set carriage to knit back to WP **. K 1 row. Release card and cont in tuck st. K 19 rows. Lock card on 29th row. *** Set carriage to hold. Cont in st st. Push 155 Ns at left to HP, K 2 rows. Push 15 inside Ns from HP to UWP on next and foll 6 alt rows, K 1 row. Using a transfer tool, push rem 50 Ns from HP to WP ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 38th row *. **** Rep from ** to **. K 1 row. Release card and cont in tuck st. K 19 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row ****. RC shows 120. Rep from * to *. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 19 rows. Lock card on first row. Rep from *** to ***. RC shows 232.

LEFT POCKET OPENING

With P side of WY on First Pocket Top facing, replace sts on to 20 Ns at left and 20 Ns at right of centre 0. With K side of First Pocket Bag facing, replace sts from first row on to same Ns (bag is hanging to the right side of work). Using the long end of yarn from pocket top, cast off these 40 sts. Push Pocket Bag through opening to back and replace sts from last row on to empty Ns. Unravel WY.

FIRST SIZE

Release card and cont in tuck stripe C. K 1 row.

SHAPE LEFT ARMHOLE

***** Cast off 15 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 4th row. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 2 rows. Dec 1 st at beg of next and every foll 4th row until 148 sts rem. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Dec 1 st at beg of next and foll 3 alt rows. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Dec 1 st at beg of next row, K 1 row. Dec 1 st at armhole edge on next 4 rows. 139 sts rem. K 13 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 13 rows. Inc 1 st at armhole edge on next 4 rows, K 1 row. Inc 1 st at beg of next row. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Inc 1 st at beg of next and foll 3 alt rows. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Inc 1 st at beg of next and every foll 4th row until there are 153 sts, K 2 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Inc 1 st at beg of next and foll 4th row, K 1 row. Cast on 15 sts at beg of next row. Lock card on 10th row *****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 19 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row.

SHAPE RIGHT ARMHOLE

Work as for Left Armhole from ***** to *****.

2ND SIZE

Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 6 rows.

SHAPE LEFT ARMHOLE

***** Cast off 18 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll 4th row until 149 sts rem. K 2 rows. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Dec 1 st at beg of next and foll 4th row, K 2 rows. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Dec 1 st at beg of next and foll 4th row, K 1 row. Dec 1 st at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at armhole edge on next 3 rows. 137 sts rem. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. Dec 1 st at armhole edge on next row, K 7 rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 19 rows. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 38th row. Rep from ** to **. Inc 1 st at armhole edge on next row. Release card and cont in tuck st. Inc 1 st at armhole edge on next 3 rows, K 1 row. Inc 1 st at beg of next and foll 5 alt rows, K 3 rows. Inc 1 st at beg of next row. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 3 rows. Inc 1 st at beg of next and foll 4th row. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 2 rows. Inc 1 st at beg of next and every foll 4th row until there are 152 sts, K 1 row. Cast on 18 sts at beg of next row *****. K 6 rows. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 38th row. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 6 rows.

SHAPE RIGHT ARMHOLE

Work as for Left Armhole from ***** to ***** reading lock card on first row for 29th row, 10th row for 38th row, 29th row for first row and 38th row for 10th row. K 6 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row. 58 ►

THIRD SIZE
Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 16 rows.

SHAPE LEFT ARMHOLE
***** Cast off 20 sts at beg of next row, K 1 row. Dec 1 st at beg of next row. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 3 rows. Dec 1 st at beg of next and foll 4th row. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 2 rows. Dec 1 st at beg of next and every foll 4th row until 143 sts rem, K 1 row. Dec 1 st at beg of next and foll alt row. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Dec 1 st at beg of next and foll 3 alt rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Dec 1 st at beg of next row, K 1 row. Dec 1 st at armhole edge on next 4 rows. 132 sts rem. K 13 rows. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 13 rows. Inc 1 st at armhole edge on next 4 rows. K 1 row. Inc 1 st at beg of next row. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Inc 1 st at beg of next and foll 3 alt rows. Lock card on 10th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Inc 1 st at beg of next and foll 2 alt rows, K 3 rows. Inc 1 st at beg of next and every foll 4th row until there are 147 sts. K 2 rows. Lock card on 29th row. Rep from *** to ***. Release card and cont in tuck stripe C. K 1 row. Inc 1 st at beg of next and foll 4th row, K 2 rows. Lock card on 38th row. Rep from ** to **. K 1 row. Release card and cont in tuck st. Inc 1 st at beg of next row, K 1 row. Cast on 20 sts at beg of next row *****. K 16 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from **** to ****. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 16 rows.

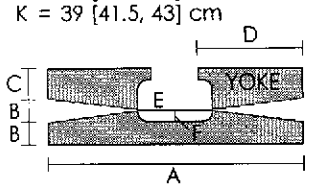
SHAPE RIGHT ARMHOLE
Work as for Left Armhole from ***** to *****. K 16 rows. Lock card on first row. Rep from *** to ***. Release card and cont in tuck stripe C. K 8 rows. Lock card on 10th row.

ALL SIZES

RIGHT POCKET OPENING
With K side of Second Pocket Bag facing, replace sts from first row on to 20 Ns at left and 20 Ns at right of centre 0 (bag is hanging to the right side of work). Using the long end of yarn from pocket bag, cast off these 40 sts. Push Pocket Bag through opening to back and replace sts from last row on to empty Ns. With K side of WY on Second Pocket Top facing, replace sts on to same Ns. Unravel WY. Rep from * to *. Rep from **** to ****. Rep from * to *. Rep from ** to **. K 1 row. Release card and cont in tuck st. K 19 rows. Remove card. Rep from *** to ***. Insert card B and lock on first row. Using MT+1 and MC, K 1 row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck st patt B. Using MT–1, K 52 rows. Remove card. Cont in st st. Using MC, K 1 row. Using MT, K 1 row. Using WY, K a few rows and release from machine.

Diagrams

A = 38 [40, 41.5] cm
B = 4.5 cm
C = 5 cm
D = 16 [16.5, 17.5] cm
E = 16.5 [17.5, 17.5] cm
F = 1.5 cm
G = 23 [25.5, 27] cm
H = 4 cm
I = 35.5 [36.5, 37.5] cm
J = 19 [23, 24.5] cm
K = 39 [41.5, 43] cm



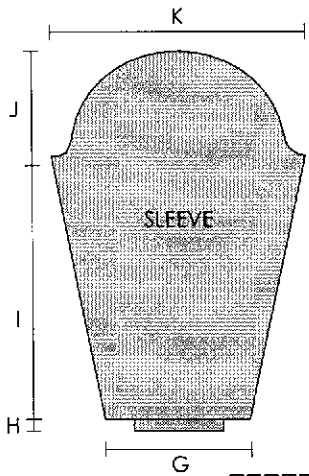


Chart C

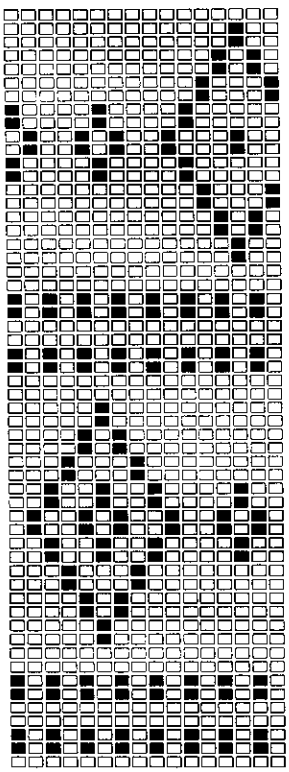


Chart A

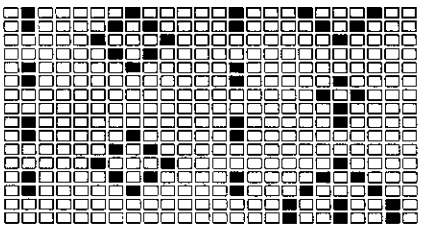
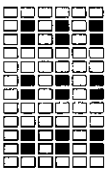


Chart B



CUFFS
Push 46 [50, 54] Ns to WP. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Release card and cont in tuck st patt B. Using MT–1, K 52 rows. Cont in st st. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine.

SLEEVES
Push 58 [64, 68] Ns at centre of machine to WP. Push 12 [14, 14] Ns evenly back to NWP. With K side of Cuff facing, replace sts from last row worked in MC on to empty Ns. Push Ns from NWP to WP. With P side facing, replace sts from first row worked in MC on to Ns filling empty Ns to form a hem. Insert card A and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in tuck st. K 4 rows. Shape sides by inc 1 st at each end on next and every foll 8th [9th, 9th] row until there are 98 [104, 108] sts. K 17 [3, 7] rows. RC shows 175 [180, 184]. Adjust length at this stage, if required.

SHAPE TOP
Cast off 5 [6, 6] sts at beg of next 2 rows, 3 sts at beg of next 4 [6, 6] rows and 2 sts at beg of next 4 [8, 10] rows. K 1 row, Dec 1 st at each end on next and every foll alt row until 52 [40, 38] sts rem. K 49 [60, 62] rows. Dec 1 st at each end on next and every foll alt row until 40 [28, 26] sts rem, K 1 row. Cast off 2 sts at beg of next 4 rows, 3 sts at beg of next 2 rows and 4 sts at beg of next 2 rows. Cast off rem 18 [6, 4] sts.

COLLAR
Push 94 [96, 96] Ns at centre of machine to WP. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Set RC at 000. Using MT–1, K 1 row. Release card and cont in tuck st patt B. K 52 rows. Remove card. Cont in st st. Using MT and MC, K 2 rows. Using WY, K a few rows and then release from machine.

MAKING UP
Fold right front band in half and catch down loops on the inside. Pin one piece of yoke to back, easing in the gores evenly across back of yoke. Unravelling WY as required, backstitch through open loops of first row worked in MC. Pin fronts of yoke to fronts, easing in the gores evenly, with front edge of yoke at centre of front bands. Unravelling WY as required, backstitch through open loops of last row worked in MC. Line with second piece of yoke, catching into place through the MC sts. Pin first row of collar into position. Unravelling WY as required, backstitch through open loops of first row worked in MC. Fold in half and catch down loops on the inside. Neaten open ends of collar. Join sleeve and cuff seams. Set in sleeves, easing in fullness at yoke. Catch down ends of pocket tops neatly to right side and join pocket bag seams. With right side facing, work one row of dc along lower edge from right to left, then one row from left to right for crab stitch. Sew on neck fastening. Sew in shoulder pads.

TO FINISH
Wash by hand, light spin and allow to dry naturally. Give a final light press when the jacket is dry.

Clubline

We bring you news from Clubs and classes held up and down the country. If you would like us to mention your course, class or club, please send details to us at Clubline, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX.

edited by John Blakeman

Dear John,
Romsey Machine Knitting Club celebrates their 20th Anniversary this year and we decided to hold a Fashion Show.

The club was started in 1977 in Mrs Marion Sorrell's house with about six knitters. In time, as it became more popular, it was necessary to find a larger meeting place. We met in a local community hall for a number of years, moving to our present location about ten years ago. Since then we have gone from strength to strength and now we have a total membership of about 50 with 25 to 30 members regularly attending the monthly meetings.

We have about six speakers during the year and at other times members will demonstrate various techniques that have been requested. In January we have a party and our Annual General Meeting.

This year, when the Fashion Show was first suggested, we had a meeting to draw up a list of things to be done to ensure success. Our list included:-1) Date? 2) Venue? 3) Whether to have a draw and prize? 4) The theme? 5) Charities? 6) Music?

Maureen Lord volunteered (?) to organise the draw, which involved writing to the Test Valley Council to apply for a licence (which cost £25.00), the printing of the draw tickets and also going to local businesses asking for prizes. She also visited a local hall which is in the centre of Romsey, to enquire about the availability and cost. Since we had decided to donate all profits to the Town Mayor's Charities, we were pleased to learn that, depending on which evening we held the show, the charges would be waived.

The most popular theme suggested was "The Seasons" and all the garments would be modelled by members' family and friends. The music would be provided by means of our amplifiers, making sure it was not so loud it was overpowering. I have persuaded my hairdresser to come and make sure our hair is presentable and a nursery has agreed to let us borrow some plants for the catwalk.

Maureen was able to print the tickets on her computer and a very professional job she made of it. Some members have volunteered to be in charge of refreshments which will be included in the price of the tickets. There are still some things to be organised and all we can hope is that, "It will be alright on the night". I will write to you and let you know how successful we were, after the show which we are holding in April.

Yours Sincerely,
Joyce Hyde
Romsey, Hants

Dear Joyce,
Many thanks for taking the time to write; I found your letter most enjoyable. I hope it will give our readers some insight into what organising a Fashion Show involves and how knitting clubs can help local charities. You give lots of good ideas for others to follow and it was nice to see that the event involved many club members instead of all the work being left to one or two people.

With all the organisation involved, help from club members and the community contributing prizes (and, no doubt, some sleepless nights) the event deserves to be a success. Please keep us informed about the evening and the funds you raised.

Regards,
John

Dear John,
Who said "Machine Knitting is dead"?

When one of my knitting club members complained about the shortage of stands for machine knitting at a recent exhibition she was told "Well, what do you expect? Machine knitting is dead!".

Not so in the North East! On Saturday, 22nd of March, the Machine Knitters Club Organisation Group staged a second Knitting Club Bonanza in the Dunston Activity Centre, Gateshead. The bigger venue was hired because the first Bonanza at the Community Centre was so crowded that one member said she had paid £1.00 to get in but would have paid £5.00 to get out!

This year we had plenty of room. There were more stands (all for machine knitters) and a choice of patterns from ten different designers - Jaquandra, Mary Liddell, Jan Wright, In-Ex, Janet Spink, Busy Bee, Jo Newton, Ann Brown, Iris Bishop and Ann Durkan - plus back numbers of *Machine Knitting Monthly, Modern Machine Knitting* and *To & Fro Machine Knitting.*

There was room to move freely and lots of seating on the balcony, in the cafeteria, the lounge and the reception area and even a few tables and chairs outside in the courtyard. The catering was excellent and covered hot meals in the cafeteria, or sandwiches, cakes and drinks in the lounge and reception areas. All the food was fresh and very reasonably priced.

Messages of thanks and appreciation are still coming in from the clubs and members throughout the region who really enjoyed the day. The wide choice of yarns, accessories and designs, made the decision of what to buy the only problem! The one criticism (if you can call it that) came from the exhibitors who suggested a left luggage stand would be helpful since they were inundated with parcels left while buyers looked around.

Demonstrations were given throughout the day – Jacquard by John Blakeman, Fair Isle buttonhole bands with a piped edge by Jackie Smith, Blocking and Pressing by Brenda Gardner – all were much appreciated. Classes such as these have become very popular in our area and we are hoping to arrange visits from our favourite designers to groups of clubs in the near future.

We would like to thank all the knitters and exhibitors for their support and enthusiasm which made the day such a great success for everyone. Next year the Club Organisation Group (COG) celebrates its 10th Anniversary and we hope our next Knitting Club Bonanza will be bigger and better than ever, keeping machine knitting alive!

Marian Wheaton,
Organiser
Club Organisation Group
Newcastle-upon-Tyne

Dear Marian,
Thank you for your letter, I think our readers may get some thoughts about organising something of their own, on similar lines from your letter.

I was pleased to see that all went well on the day. Certainly I was kept very busy. Knitters were interested in the speakers and their topics. I had little time to put my head out of the lecture room but I did talk to one or two people about their day out. The comments were very complimentary. People told me this was just what they wanted to see. An exhibition all to do with knitting with a good choice of yarn, patterns, books and one or two lectures they could attend. Best wishes for future Bonanzas.

Regards,
John

OLLIE THE OCTOPUS 9

Designed by Maggie Andrews

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Lemon (MC).
Bramwell Instant Fair Isle. (Yarn Guide No.11.)
A small amount in a shade that does not contain lemon (C).
Sewing thread in two of the colours in the Instant Fair Isle (1 strand of each used together).
Polyester stuffing.
12.5 cm x 12.5 cm (5 in x 5 in) of thick Vilene interfacing.
Jones Tones fabric paint for features (these can be embroidered if preferred).
A fish button.

GARMENT WEIGHT
Finished garment in first size weighs 100 g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811. If you have problems obtaining Vilene, contact Vilene Retail, PO Box 3, Greetland, Halifax, West Yorkshire HX4 8NJ. The button is available from The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, W. Midlands B76 1NX.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.
Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.
Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.
Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash, dry and iron swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Brother electronic machines, place the pattern over the centre 0.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BACK
With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 22 rows. Transfer sts for st st *. Set RC at 000 **. Using MT, K 62 [74, 84, 92, 100] rows. Place marker at each end. K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS
Cast off 9 [10, 11, 9, 10] sts at beg of next 6 [6, 6, 8, 8] rows. Using WY, K a few rows over rem 34 [36, 38, 40, 40] sts and release from machine.

FRONT
Work as for Back to **. Insert card and lock on first row. Set for single motif over centre 24 Ns. Using MT, K 48 [58, 72, 78, 90] rows. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 14 [16, 12, 14, 10] rows. RC shows 62 [74, 84, 92, 100]. Place marker at each end. K 16 [14, 18, 16, 20] rows. RC shows 78 [88, 102, 108, 120]. Remove card. Cont in st st and MC. K 18 rows. RC shows 96 [106, 120, 126, 138].

SHAPE NECK
Push 49 [54, 59, 64, 68] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 12 rows. 27 [30, 33, 36, 40] sts. K 5 [9, 9, 13, 13] rows.

SHAPE SHOULDER
Cast off 9 [10, 11, 9, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES
Cast off [9, 10] sts at beg of next row, K 1 row.

ALL SIZES
Cast off rem 9 [10, 11, 9, 10] sts. With carriage at left, push 39 [42, 45, 48, 52] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 34 [36, 38, 40, 40] Ns from HP to UWP. Push 10 [13, 13, 18, 18] adjacent Ns at left and right from NWP to WP. 54 [62, 64, 76, 76] Ns. Pick up 10 [13, 13, 18, 18] sts along each side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES
With carriage at right and using MC, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th [4th, 5th, 5th, 5th] row until there are 78 [82, 88, 90, 96] sts. K 9 [15, 14, 24, 29] rows. RC shows 70 [80, 100, 110, 120]. Cast off.

PRESSING
Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

NECKBAND
Join right shoulder seam. With carriage at right and using MC, cast on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib. Carriage is at left. Set RC at 000. Using MT–3/MT–3, K 22 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 34 [36, 38, 40, 40] sts across back neck and 54 [62, 64, 76, 76] sts around front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Cast off very loosely by knitting one row by hand pulling the Ns back to NWP, then pull work forward to bring Ns back to WP. Cast off with a latch tool.

ADDITIONAL PIECES FOR MOTIF
TENTACLES (KNIT 8)
Push 1 N to WP. Using C, cast on by hand. Set RC at 000. Using MT, K 1 row. * Inc 1 st at beg on next 2 rows, K 2 rows. Rep from * once more. 5 sts. K 30 rows. Using WY, K a few rows and release from machine. Using cast on end, join side seam for approx 2.5 cm, 1 in.

MANTLE
Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using C, K 8 rows. Make a hem by placing loops from first row worked in C on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side of 4 tentacles facing,

replace sts side by side on to same Ns. Replace other 4 tentacles on to same Ns (3 sts on each N). K 1 row. Using MT+4, K 1 row and then cast off with a latch tool.

TO FINISH MOTIF

Pin the piece of Vilene to the wrong side of Front, to cover the back of the motif completely. Using sewing thread and sewing on the right side, backstitch through the knitting and Vilene around the edge of the motif leaving a small gap. Stuff lightly and backstitch gap. Cut away excess Vilene, leaving approx 1 cm, 1/2 in around the edge. Sew the cast-off edge of the mantle around the curve at the bottom of the octopus motif. Sew the fish button to one of the tentacles and catch down on front of garment. Paint features with Jones Tones fabric paint or embroider them if preferred. Make black dot to cover single MC st in each eye. When dry, put a small white dot on each black dot. Make a wide curve below eyes with red for mouth. Leave until paint is dry.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down very loosely. Make sure you can stretch the neckband out to its full width before fastening off, easing out the sewing yarn if necessary. Set in sleeves between markers. Join side and sleeve seams.

Diagrams

Punchcard Chart

A = 29 [32, 34.5, 37, 40] cm
B = 5 cm
C = 15.5 [18.5, 21, 23, 25] cm
D = 13 [13.5, 14.5, 15, 16] cm
E = 1.5 [1.5, 1.5, 2, 2] cm
F = 11.5 [12, 12.5, 13.5, 13.5] cm
G = 6 [7, 7, 8.5, 8.5] cm
H = 15 [16, 17, 18, 19] cm
I = 17.5 [20, 25, 27.5, 30] cm
J = 26 [27, 29, 30, 32] cm

If you like this easy 3D sweater you will find patterns for a dozen in Maggie's two new FAT FRIENDS books. All are knitted using Fair Isle single motifs with straight pieces of knitting added to give the 3D effect. The yarn used is Bramwell Fine 4-ply or Savannah cotton.

FAT FRIENDS BOOK ONE contains Elephant, Penguin, Lion, Tiger, Frog and Rabbit, on the front of a tee shirt or sweater.

FAT FRIENDS BOOK TWO contains Bear, Pig, Duck, Monkey, Panda and Owl, on the front of a tee shirt or sweater. A pattern for a plain sweater or tee shirt is included.

Both books are available from Bramwell stockists, price £4.00, or for £4.50 including postage and packing, direct from Maggie Andrews. However, until the end of June, readers may order both books by post from Maggie for only £8.50. Please add postage for all overseas orders - 50p Europe and £1.00 Rest of World.

For an illustrated book list, please send a stamped addressed envelope or an International Reply Coupon to:-

Maggie Andrews
79 Hoakfield, Harlow
Essex CM18 6QQ

Knitting Machine Exhibition

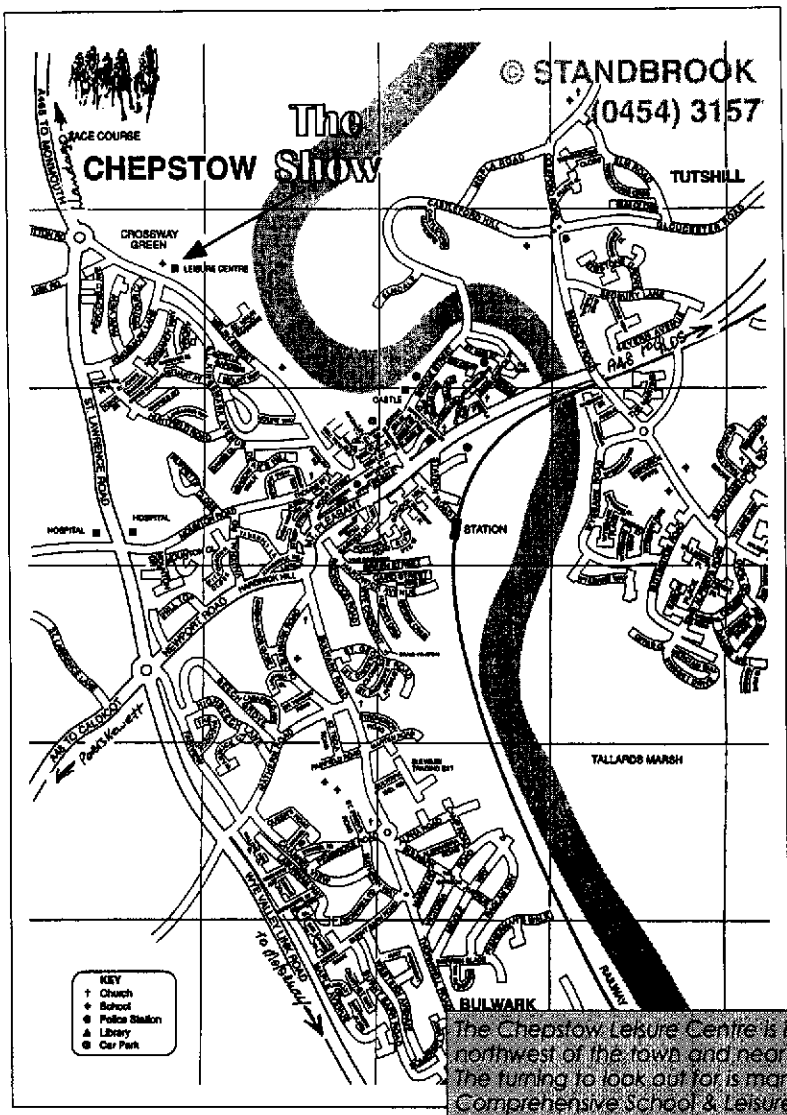
Saturday 26th July 1997 - 10.00 am to 5.00 pm
CHEPSTOW LEISURE CENTRE
Chepstow, Gwent

A ticket to **Alice Wilmshurst's Ninth Machine Knitting Get-together** is just £2.00 and it would be difficult to find better value for money – seven hours of wall-to-wall machine knitting and a lot of fun too, if other years are anything to go by!

Asked what we can expect at this year's show, Alice promises machines and accessories, lots of yarn, masses of books, pattern designs, garments for sale, DesignaKnit, computer software and know-how and videos. Of course she will have all her own books and Knitting Machine Journals, Passap K.M.J.s and 6000 Journals and best of all, friendship, which she adds, "Cannot be gauged or bought".

Featured this year is a **Christmas Sock Competition.** You knit, crochet or sew a sock, send it in and, at around 2.00 pm on the day, the socks will be judged and then sold. Socks will go the highest bidders and at the end of the day all the money raised will go directly to a children's charity. Any unsold socks will be given to Barnardo's. At 3.00 pm it will be time for the draw for at least 20 prizes. "Some are tiny", says Alice, "but it is such fun to win something – anything!" At this show it's also fun to pick out the advertisers on the For Sale and Wanted board, since Alice asks them to add a description that will identify them in the crowd.

The Chepstow Leisure Centre is an excellent venue with free parking, level access for wheelchairs and a very good canteen. The St John Ambulance will be in attendance and will also have a stand.



The Chepstow Leisure Centre is in Welsh Street in the northwest of the town and near Chepstow Racecourse. The turning to look out for is marked, "Chepstow Comprehensive School & Leisure Centre". Visitors travelling via the M4 should note that they must turn on to the M48 for the Severn Bridge and Chepstow – the M4 itself, now crosses the Avon on the new bridge and takes you out of your way!

This will be the third appearance at Alice Wilmhurst's show for **Chameleon Knitwear Designs** and they are really looking forward to showing this season's new patterns. All Chameleon's patterns are for single bed machines and most fit up to size 22. Their very popular **Stencil and Border** designs are now also available as money saving kits containing pattern, stencil and paints – they have a new **Rocket Stencil with Planet Border** which is perfect for boys.

New patterns include – a round neck cable-trimmed cardigan with pockets in childrens's and adult sizes, a children's waistcoat pattern and **Monkey Business,** a zipped jacket with knitted appliqué. Readers who don't visit the show can get more details of their range from:-

Chameleon Knitwear Designs
14 St David's Road
Hethersett
Norfolk NR9 3DH
Tel: 01603 810257

Among the yarns at the show will be the fine-ply favourites of many a Passap knitter – Mayfair and Jandis from the Hush Knit range. Hush Knit Yarns are specialists in yarns for the domestic knitting machine and have eight qualities in their range.

Mayfair is a fine-ply acrylic and wool blend available in a range of 20 shades and is the ideal yarn for working Jacquard patterns on the European machines.

Jandis is a brushed acrylic in 3-ply weight. Hush Knit are the sole distributors of this well-known yarn which has a big shade range and is a favourite for single end knitting on the European machines.

Another great quality from Hush Knit is their **Fine Crêpe** – the original crêpe imported into Britain and a winner! The superb quality of this yarn is highly valued by serious knitters and it is therefore used by leading designers for their exclusive suits and dresses.

Chepstow visitors will see for themselves but other knitters will find Hush Knit Yarns at local stockists or can obtain them by mail order from:-

Hartington Yarns at
J K Wools
63-67 Sitwell Street
Spondon
Derbyshire DE21 7FH

The telephone number for Hush Knit Yarns is 0115-922 3654.

For **Christine Morey** this is a first exhibition and on display will be samples of the techniques one can learn at her **School of Machine Knitting.** They include intarsia, charting devices and ribber work and on sale at the show will be her basic instruction book. Ask at the stand for a colour brochure about the school and stay for a chat but don't forget to leave your name, address and telephone number on a lucky draw postcard because there is a free holiday course to be won and you could be the winner! Readers who do not get to the show can ask for the colour brochure about the knitting holiday courses at her school in Paignton, South Devon, by calling Christine on 01803 555759.

Christine Morey has invited **Marilyn Lott** to give tuition at a one-week residential course at her school. The course is designed to give students the confidence to create original knitwear. Marilyn also gives talks to knitting clubs and sells her knitwear, kits and patterns. If you would like a mail order catalogue, please call her on 01803 522673.

There's a long list of familiar names among the other exhibitors and you'll find quite a few regular contributors to *MKM* so why wait? Write now for your tickets, or any further information you need, to:-

Alice Wilmshurst
"Hawthornes"
Whitecroft
Forest of Dean
Gloucestershire GL15 4PF
Tel: 01594 562161

LADY TABITHA CAT 10

Designed by Betty Meeds

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS
Bramwell 4-ply. (Yarn Guide No.11.)
A small amount in Grey (MC), Dark Mauve (A), Pale Mauve (B), White (C) and Black (D).
Polyester stuffing.
Bow.
Feather for hat.
Copydex adhesive.
Basket.
Flowers.
Pot pourri oil.

WEIGHT
Finished cat weighs 175 g.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
Height approximately 29 cm, 11½ in.

TENSION
We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES
a) We used knit side of knitting as right side.

LEGS, BODY AND HEAD

FIRST LEG
Push 43 Ns at right of centre 0 to WP. * With carriage at right and using MT and D, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 12 rows for foot. Using MC, K 18 rows for leg. Using C, K 6 rows for pants *. Using WY, K a few rows and then release from machine.

SECOND LEG
Push 43 Ns at left of centre 0 to WP. Work as for First Leg from * to *. Push 43 Ns at right of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 86 sts. Unravel WY. Using C, K 18 rows.

UPPER BODY
Set RC at 000. Using A, K 20 rows.

NECK FRILL
Using MT+2 and B, K 8 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Using MT, K 1 row.

HEAD
Set RC at 000. Using MT–1 and MC, K 50 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

EARS (KNIT 2)

Push 12 Ns to WP. Using MC, cast on by hand. Set RC at 000. Using MT, K 8 rows. Dec 1 st at each end on next 5 rows. Inc 1 st at each end on next 5 rows. K 8 rows. Cast off.

ARMS (KNIT 2)

Push 35 Ns to WP. With carriage at right and using MT and MC, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 12 rows for paw.

WRIST TRIM
Using MT+2 and B, K 8 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Set RC at 000. Using MT and A, K 27 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row and then break off yarn, thread end through sts and release from machine.

UNDERSKIRT

Push 115 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+2 and B, K 6 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, K 43 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row and then break off yarn, thread end through sts and release from machine.

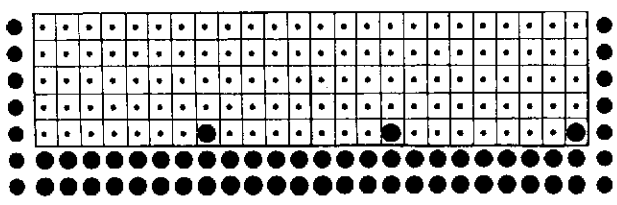
TOP SKIRT

Push 125 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and A, K 8 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Do not release card (Electronic Machines – memorise, then lock on first row). Cont in Fair Isle with A in feeder 1/A and B in feeder 2/B. K 34 rows. Cont in st st. Using A, K 1 row. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row and then break off yarn, thread end through sts and release from machine.

Diagrams

Punchcard Chart

Punch the one row pattern on a blank card as shown and then lock on the first row



HAT

Push 99 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and A, K 16 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+1, K 6 rows. Using MT–1, K 10 rows. Using MT–3, K 10 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. Using MT–4 and B, K 12 rows. Break off yarn, thread end through sts and release from machine. Pull up sts, secure and join back seam.

PRESSING

Carefully press Underskirt and Top Skirt with a warm iron.

MAKING UP

Pull up yarn at feet, secure and join inside leg, back and head seams, taking care not to catch in neck frill. Join frill seam. Stuff firmly. Pull up yarn at top of head and secure. Tie a length of MC tightly around neck and secure. Thread ends into cat. Place hat on head. Sew hat on head 2.5 cm, 1 inch below first row in B. Pull out sides of hat to give the appearance of a wide brimmed hat. Catch in place at centre front close to brim. Mark position of eyes and nose with pins, leaving ten clear stitches between eyes. Using D, work three chain stitches over three rows for each eye. Using C, work a highlight in each eye. Using D, sew a triangle for nose and fill in with straight sts. Work a st downwards over three rows and sew outwards for mouth. With right sides together, fold ears in half and join row ends, leaving cast on and cast off edges open. Turn to right side. Oversew opening, pulling in slightly to gather. Position on head and sew through hat and head. Join back seam in underskirt. Put on cat. Pull up sts to fit, making sure seam matches back seam. Arrange gathers and sew to cat on top row of pants. Join back seam in top skirt. Put on cat. Pull up sts to fit, making sure seam matches back seam. Arrange gathers and sew to cat on first row of bodice. Pull up sts at paws, secure and join seams, taking care not to catch in wrist trim. Join trim seams. Stuff arms. Pull up sts and secure. Sew arms to cat. Glue feather to hat and bow to waist of dress. Glue flowers into basket and sew basket handle to paw. Put some drops of pot pourri oil on to flowers.

Helpline

Whether you have a knitting problem or a brilliant solution, John looks forward to hearing from you, so write to him at MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX.

Dear Knitters at Large,
I am the secretary for Northern Out-Look, which is a charity for visually impaired children, sighted brothers and sisters and parents. It provides challenging outward-bound style weekends for the whole family.

I also have two visually impaired children. I spend my time knitting children's clothes to sell at coffee mornings and charity stalls. I would like to ask if anyone would be prepared to knit an item of clothing (child's size up to 12 yrs old) for a fund raising coffee morning or charity market and to please send it to the address below.

I would be most grateful and will publicly display the names of those who donate garments and record a note of thanks in the information published by the Charity. I would also like to say thank you for a very inspiring magazine with lots of useful advice and patterns.

Yours faithfully,
S. G. Towers, Secretary
Northern Out-Look
18 The Close
Gloster Park
Amble, NE65 0HZ

Dear Mrs Towers,
Thank you for your letter. May I say it sounds as if you do a great deal of knitting which must take up a lot of your time. I know this kind of fund raising is such hard work. I have done my own share in the past for people with learning difficulties.

I hope that some of our readers may ease the load for you and help with your request. The work you do must be very rewarding and greatly appreciated by the children and families who enjoy this special kind of holiday.

So I would like to ask all the knitters out there, to knit just one garment please and send it to Mrs Towers. What a thrill their holidays must give the children. What an adventure it must be!

Regards,
John

Dear John,
I have a Knitmaster 700 and when I decrease on a Fair Isle garment, such as the armhole shaping, I am losing some of the decreased stitches as I carry on knitting. I always bring down the first needle to "D" position before taking the carriage across. I would be very much obliged if you could suggest what I am doing incorrectly.

Mrs J Goddard,
Solihull (West Midlands)

Dear Mrs Goddard,
Thank you for your letter. I was sorry to hear about the problem you have with dropped stitches and I feel you, yourself, are not doing anything wrong. I hope some of the following hints and tips may help you solve the mystery.

First of all, when I come across this kind of problem I always think "brushes". They must be in tip-top condition with the bristles straight and not curly and the wheel rotating freely enough to spin around when flicked. If the wheels do not rotate, check for any yarn that may be wrapped around the brushes and remove it.

The machine you have, also has a plastic disk that goes over each brush. These must also be in good condition and, if not, they will need to be changed for new ones.

Another tip which might help is to cast off behind the gate pegs, then release the knitting after about two rows. Using claw weights at the edge of the knitting on Knitmaster or Silver Reed machines is always recommended. I hope this helps.

Regards,
John

Dear John,
I am a keen machine knitter and have the Knitmaster Zippy Plus with ribber and a fine gauge with ribber. Both have lace carriages. Lately my most productive style has been children's intarsia picture jumpers. To date, eleven Pingu, five Wallace and Grommit, various Thomas the Tank engines and more.

It is possible to use hand knitting graphs for the machine by reading them upside down. Somehow or other it comes out the right way. Most important when writing is involved.

Mrs A Turner,
Nottinghamshire

Dear Mrs Turner,
Thank you for the tip. Intarsia charts for hand knitting differ from those for machine knitting because they are shown as the right side of the knitting. Machine intarsia charts are shown reversed left for right because we work with the reverse side of the knitting facing us.

By turning the hand knitting chart upside down and working from what is now the top of the chart downwards, everything rights itself on the machine. That is a really useful tip and is the method that has regularly been recommended in MKM by Terry Armitstead, when writing his articles for Creative Intarsia and Designer's Notebook. I'm not sure if he invented it or re-discovered it, but he has certainly been the one to bring this "trick" to the attention of machine knitters.

A very serious point that arises from your letter is the question of copyright. If all those garments decorated with cartoon characters which you have been knitting are for sale, you are almost certainly infringing copyright laws. All such characters would be protected by copyright and can only be used commercially under licence. I'm afraid that "commercially" also covers selling a jumper at a school fête or accepting a few pounds for making one for a friend. It is perfectly alright to knit Wallace and Grommit for your family and friends, but not for profit.

This also applies to other patterns and designs which are sold retail to the public. They are intended for your own use and once you start making a profit from them, part of that profit is attributable to the pattern or design, hence part of the profit is owed to the designer or originator. Which part and how much is covered by licencing agreements between the owner of the copyright and the commercial user of the design. Therefore the producers of the charts you have been using will have paid the appropriate fee to sell the designs to you. You may not then make money from them yourself without a similar agreement.

In many cases designers are quite happy for you to use their work but it is neither fair nor wise to do so without asking them first. Don't think that because any profit made is very small, that no one will either know or mind – just think of the sandwich shop owner who was sued by McDonalds for using "Mac" in her trading name!

Finally, thank you for the offer of the Passap instruction manual for Africa. We have already received several offers and have responded to the organisation concerned.

Regards,
John

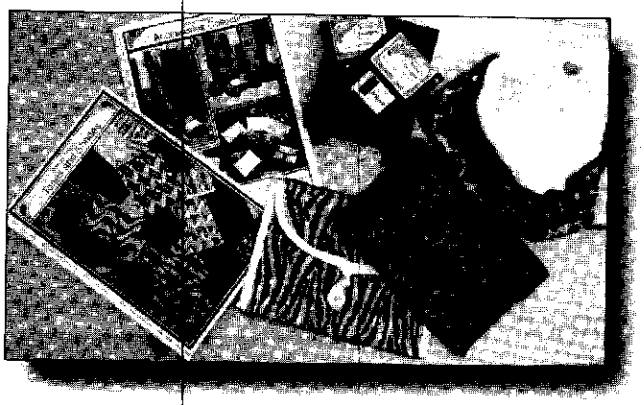
ARTIKA DESIGNS

Two new books are now available from **Artika Designs. Tones and Shades** is a collection of fabric designs which merge dark and light stitches to obtain gradually changing shades from dark to light and changing tones of colours. All the designs have short floats (six stitches on average) and are suitable for 24st and 40st punchcard machines. They are all knitted without colour changing, as only two yarns are used at a time. The designs are available on disk for Brother FB 100 disk drives.

The Accessories Collection contains a set of patterns for a selection of men's and women's evening and outdoor accessories such as hats, bags, belts, scarves, a cummerbund and so on. There are items for every occasion in yarns from the finest filigree for evening and summer accessories, to wool and felted wool for outerwear.

These designs are available on disk for the Brother FB 100 disk drive and contain all the stitch patterns necessary to knit this wide variety of accessories. Each book-and-disk set costs £11.90 including UK postage. The disks may be bought separately for £7.95 each and the books for £4.95 each. If you order before the end of June, you may obtain the two book-and-disk sets for £20.00 (instead of £23.80) They are available from:-

Artika Designs
The Old Rectory
Combpyne, Axminster
Devon EX13 6SY



RIBBER WIRES

Woolley Soft Ware, who gave us Woolley Weights, now supply ribber wires made of high tensile steel. These wires have more resistance to kinking and bending than ordinary ribber wires. The wire will fit the 200 stitch comb and can be easily cut to fit all other combs.

The price is £1.25 with 50p to cover p&p, or ten wires for £1.00 each plus 50p for p&p. These wires are available direct from:-

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9JF

CHARITY CYCLING

When is a holiday not a holiday? Well, we hear that Michael Spink is taking a five-day trip to Iceland - cycling across it for charity!

He'll be meeting this challenge of riding 390 kilometres over varied and rough terrain, in order to raise funds for **The Macmillan Cancer Relief Fund** who are organising the event. Michael has done this kind of thing before, raising over £1,000 for "Breakthrough" breast cancer research by a five-day return ride to Germany, but he needs your help to meet this new challenge.

Anyone who would like to make a donation or offer sponsorship, can be assured that every penny will go to the charity, since Michael is paying all his own costs and expenses. Media coverage of the event may be an extra incentive for business sponsorship, but Michael finds that many of his supporters are there because they have, sadly, had first-hand knowledge of the loving care that the Macmillan Nurses give. If you would like to help (and back a winner) send him a cheque made payable to "Cancer Relief Macmillan Fund" and wish him luck as we do. The address is:-

Michael Spink
Springfield Cottage
Alderton Road
Hollesley
Suffolk IP12 3RH

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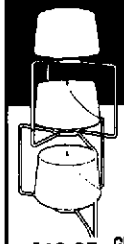

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EXHIBITIONS

9th Machine Knitting Exhibition
Saturday, 26th July 1997
at Chepstow Leisure Centre, Chepstow, Gwent
Tickets £2 per person
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Sale of Christmas socks to charity
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BERYL JARVIS As well as demonstrations, topics include – General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests – whatever the topic, I always knit. Info Sheets available – send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered. 90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 01664-68449.

KADANSE Please send SAE for details of Kathryn's talks. First visit, an informal talk on her designs and some of the techniques used. New talk "Taking the Horrors out of Pressing and Finishing!" She will bring along her sample garments, her patterns and the yarns she uses in her designs, namely Yeoman's Aurora and Bonnie's Crêpe. Kathryn Smeaton, 55 Woodlands Road, Charfield, Wotton-under-Edge, Glos GL12 8LT. Tel: 01454-261361.

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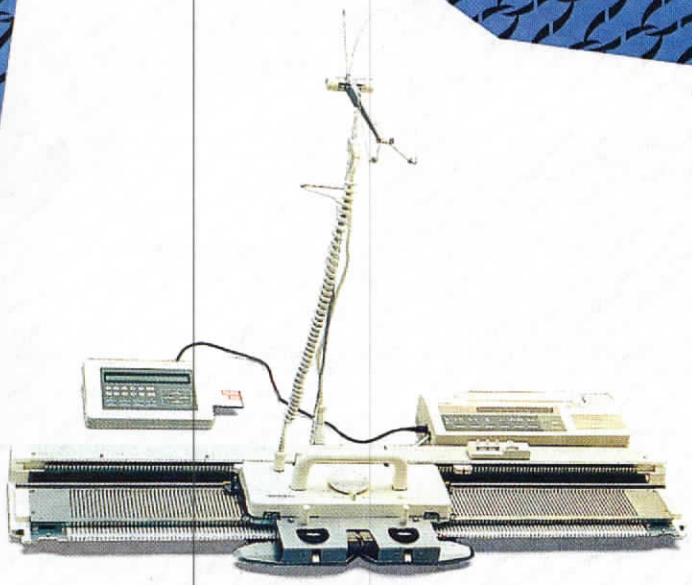

SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky

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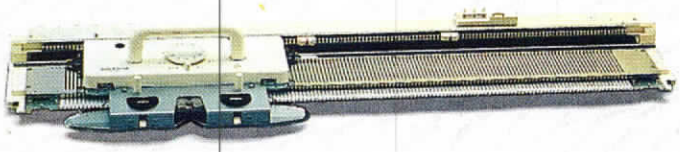
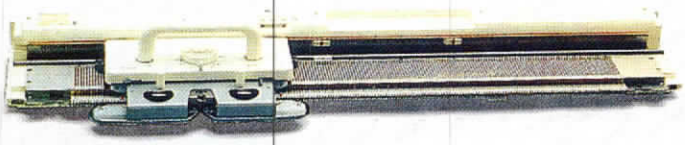


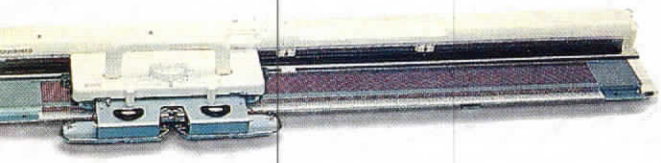
SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply

Silver EC1 *Pattern Controller*

Silver PE1 *Design Controller*



SK 830 *Fine gauge.*
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